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THE

*J. H. 1828. ✓*

*2.40*

# THEATRE OF THE GREEKS,

OR THE

HISTORY, LITERATURE, AND CRITICISM

OF THE

GRECIAN DRAMA;

WITH

AN ORIGINAL TREATISE ON THE PRINCIPAL  
TRAGIC AND COMIC METRES.

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SECOND EDITION.

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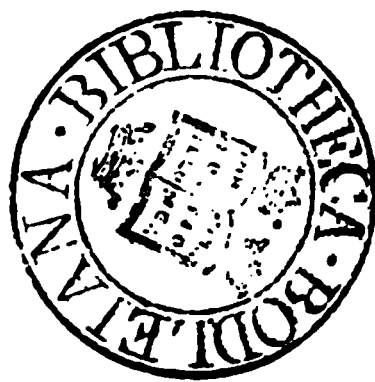
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## P R E F A C E.

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THE Greek Theatre owes its origin to the Rev. P. W. Buckham of St. John's College, Cambridge. That gentleman first suggested the idea, and afterwards executed the work, as it appeared in the first edition. The utility of such a compilation was shown by its rapid sale. Within a year a new impression was required ; when the present Editor was induced to undertake the revision of the book. At the time, he had no intention of doing any thing beyond making a few slight corrections and additions ; but, upon a closer inspection, much more than had been anticipated was found to demand alteration and amendment. The work, as it came into his hands, consisted chiefly of extracts from standard authors, with about fifty pages of original compilation. The extracts have for the most part been retained. They were excellent, and reflected much credit upon the judgment of the selector ; but, owing to the disadvantages under which he had laboured, they had been put together in a somewhat confused and irre-

gular manner. In the present edition this fault has, to a certain degree at least, been remedied. The work is now divided into two parts : the first of which relates to the history and representation of the Grecian Drama ; the second to its internal economy, its nature, and its criticism. The subdivisions again of each part have been arranged with the same regard to order.

The original matter, with the exception of some notes \* attached to the extracts from Aristotle's Poetics, has been entirely omitted, and replaced by a series of chapters from the pen of the present Editor. In the two first he has endeavoured to fill up a deficiency, which was complained of in the former edition, by giving a connected sketch of the origin and history of the Grecian Drama ; to which is appended a chronological table of its writers and contemporary events. The third chapter contains a description of the Dramatic Contests, the Theatre, Audience, Actors, and Chorus. In these chapters it has been the Editor's aim to present a clear and unbroken statement in the text, whilst the authorities on which that statement is founded, and all discussions respecting its doubtful points, have been placed, in the shape of notes, at the foot of the page.

\* Marked F. E. (former Editor).

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With his own account the Editor has interwoven the most important parts of Schlegel's Critiques upon the Greek Dramatists, contained in the fourth, fifth, and sixth Lectures of his *Dramatische Kunst und Litteratur*. From the same work his Lectures upon the nature of Grecian Tragedy and Comedy have been given entire in the second part of the present compilation. These extracts are the more valuable as the English translation of Schlegel's book is now out of print.

To the Excerpta Critica several additions have been made, chiefly from Porson ; and the whole of these miscellaneous remarks have been reduced into some kind of a classification. A selection of Examination Papers upon the Greek Tragedians, forms an Appendix to the whole. As such papers are always eagerly sought after, and sometimes difficult to be procured, a considerable number have been inserted ; sufficiently so, it is hoped, to give the student an idea of the manner in which he is expected to read the Tragics.

In the present edition care has been taken to avoid any invasion of literary rights and property. A new translation of the extracts from Schlegel was prepared exclusively for this compilation. Instead of the account of the Tragic contests, which had been confessedly borrowed from the excellent papers in





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\* Arranged from Mr. Clinton's *Fasti Hellenici*; to which admirable work the Editor is anxious to acknowledge his great obligations.

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# **PART THE FIRST.**



**A G E O F C O M E D Y,**

**AGE OF TRAGEDY,**

*&c.*

**FROM BENTLEY'S DISSERTATION UPON THE EPISTLES  
OF PHALARIS.**





## AGE OF COMEDY.

[PP. 195—216, Ed. London, 1699.]

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IN the fifty-first Epistle to Eteonicus, there is another moral sentence : *Θνητὸς γὰρ ὄντας ἀθάνατον ὀργὴν ἔχειν, ὥς φασί τινες, οὐ προσήκει*. “Mortal man ought not to entertain immortal anger (*a*).” But, I am afraid, he will have no better success with this than the former ; for Aristotle, in his Rhetoric \*, among some other sententious verses, cites this Iambic, as commonly known :

*Ἀθάνατον ὀργὴν μὴ φύλαττε, θνητὸς ὤν.*

This, though the Author of it be not named, was, probably, like most of those proverbial *gnomæ*, borrowed from the Stage ; and, consequently, must be later than Phalaris, let it belong to what Poet you please, Tragic or Comic.

\* Lib. ii. cap. 21.

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(*a*) Bentleius in immortalī ista de Phalaridis epistolis dissertatione hæc verba, *θνητὸς γὰρ ὄντας ἀθάνατον ὀργὴν ἔχειν, ὥς φασί τινες, οὐ προσήκει*, ex Euripide mutua sumta existimat, cui sane hactenus assentior. Verum, quod non vidit Vir summus, non sunt ista ex Euripide imitando expressa, sed sunt ipsa Tragici verba, ita legenda :—

*Θνητὸς γὰρ ὄντας ἀθάνατον ὀργὴν ἔχειν  
Οὗτοι προσήκει.*

Duo erant, quæ, ne Viri docti hoc perviderent, faciebant. Primum, quod nesciebant *ἀθάνατον* primam producere, quod apud omnes antiquos et genuinos Græciæ Poëtas semper fieri præstabo, alias forsitan Brunckii et aliorum errores castigaturus. Deinde paulo minus grati sunt numeri, quam in plerisque Tragicorum senariis, non tamen omnino inusitati.—*Porson. ad Eurip. Med. 139.*

But, because it may be suspected that the Poet himself might take the thought from common usage, and only give it the turn and measure of a verse, let us see if we can discover some plainer footsteps of imitation, and detect the lurking Sophist, under the mask of the Tyrant. Stobæus\* gives us these verses, out of Euripides' Philoctetes:—

Ὡσπερ δὲ θνητὸν καὶ τὸ σῶμ' ἡμῶν ἔφϋ,  
 οὕτω προσήκει μηδὲ τὴν ὀργὴν ἔχειν  
 Ἀθάνατον, ὅστις σωφρονεῖν ἐπίσταται.

Now to him that compares these with the words of this Epistle, it will be evident that the Author had this very passage before his pen: there is ἔχειν, and προσήκει not only a sameness of sense, but even of words, and those not necessary to the sentence; which could not fall out by accident. And where has he now a friend at a pinch to support his sinking credit? For Euripides was not born in Phalaris's time. Nay, to come nearer to our mark; from Aristophanes† the famous Grammmarian (who, after Aristotle, Callimachus, and others, wrote the Διδασκαλίαι, “A Catalogue and Chronology of all the Plays of the Poets”: a work, were it now extant, most useful to ancient History), we know that this very Fable, Philoctetes, was written Olymp. LXXXVII; which is CXX years after the Tyrant's destruction(a).

\* Tit. xx. Περὶ Ὀργῆς.

† Argument. Medæ Eur.

---

(a) The paragraphs here printed in a larger type were originally part of Bentley's first Dissertation on the Epistles of Phalaris; which, with his remarks on the Fables of Æsop, was written as an appendage to Dr. Wotton's “Discourse about Ancient and Modern Learning”; a work first printed A. D. 1694. It was not, however, given to the world till after the publication of Boyle's Edition of Phalaris (A. D. 1695).

I had said that the Iambic verse quoted by Aristotle,

Ἀθάνατον ὀργὴν μὴ φύλαττε, Σνητὸς ὤν,

“was probably borrowed from the Stage.” This does not please the Examiner; for he comes upon me with this gravelling question, “Why more *probably* borrowed from the Stage than from Archilochus’ Iambics, the fragments of which are full of those proverbial sentences?” I will tell you, sir, why more *probably* from the Stage than from Archilochus(a). First, because in Aristotle’s time there were a thousand Iambics of the Stage for one of Archilochus. The Plays of the old Comedy were ccclxv\*; of the middle Comedy, dcxvii: nay, Athenæus says †, That he himself had read above dccc plays of the middle Comedy. Add to these all the Tragedies, which in all probability were more than the others, and it will be reasonable to suppose, that there were as many whole Plays in Aristotle’s days, as there were single Iambic verses in all Archilochus’ Poems. And, secondly, because Aristotle, in the very same place where he cites this sentence, brings several others; all of which, except one, we are sure are fetched from the Stage, out of Euripides and Epicharmus: and even that *one* is very likely to be taken from the same place. And now, I would beg leave, in my turn, to ask the Examiner a question: What he means when he says “The Fragments of Archilochus’ Iambics are full of those Proverbial Sentences”? for I believe there are not ten Iambics of Archilochus now extant; and but two of them are Proverbial Sentences. He tells me, in another place, “That collecting Greek Fragments is a fit employment for me, and I have succeeded well in it.” But when he pleases to produce those Iam-

\* Prolog. ad Arist.

† Athen. p. 366.

---

in the reprint of Wotton’s Discourse. Boyle, jealous for the authenticity of his author, and suspecting Bentley’s Dissertation to have been aimed purposely at his edition, attacked this treatise in his “Dr. Bentley’s Dissertations Examined.” It was in answer to this *Examination* that Bentley wrote his second and famous Dissertation; whence our extracts are made. In it, taking as text those passages against which Boyle had brought his objections, he subjoined, as comment, a series of remarks, wherein, with amazing learning and singular acuteness, he triumphantly refuted Boyle, step by step, whilst he fully confirmed the accuracy of the opinions which he himself had advanced.

(a) The invention of Iambics is ascribed to Archilochus by Horace:

Archilochum proprio rabies armavit iambo.

Art. Poet. 7, 9.



bics of Archilochus, *full* of such sententious sayings, I will acknowledge his talent at that employment to be better than *mine*.

My inference was, that if this Iambic came from the Stage, "it must be later than Phalaris, let it belong to what Poet soever, Tragic or Comic."

"This consequence," says Mr. B. "I can never allow, because I am very well satisfied that there were both Tragic and Comic Poets before the days of Phalaris." The age of Tragedy he reserves for another section; but for Comedy, he produces Susarion, who is said to have invented it before the tyranny of Pisistratus.

It is the Examiner's good fortune to be never more in the wrong than when he talks most superciliously, and with the greatest assurance. He *can never allow* my inference; and he is *very well satisfied*. But I must tell him, to his farther *satisfaction*, that, though we suppose Plays were acted a little before, or in Phalaris's time, yet it does not presently follow as a consequence that Phalaris could cite that verse out of a Poet, whether Tragic or Comic.

First, because it is an Iambic verse; and it was a good while after the invention of Comedy and Tragedy before that measure was used in them. Aristotle assures us of this, as far as it concerns Tragedy: "The measure," says he, "in Tragedy was changed from Tetrametres to Iambics; for at first they used Tetrametres, because the Trochaic foot is more proper for dancing\*." And the same reason will hold for Comedy too, because that, as well as Tragedy, was at first "nothing but a Song, performed by a Chorus dancing to a pipe†." It stands to reason, therefore, that there also the Tetrametre was used, rather than the Iambic; which, as the same Aristotle observes‡, was fit for *business* rather than dancing, and for *discourse* rather than singing.

And secondly, because both Comedy and Tragedy, in their first beginnings at Athens, were nothing but *extemporal* diversions, not just and regular poems; they were neither published, nor preserved, nor written; but, like the entertainments of our Merry Andrews

\* Poet. c. iv. τὸ μὲν πρῶτον τετραμέτρῳ ἔχρῃντο. So also in Rhet. iii. 1.

† "Donatus, Comœdia fere vetus, ut ipsa quoque olim Tragœdia, simplex carmen fuit, quod Chorus cum Tibicine concinebat."

‡ Poet. c. xxiv. et iv.

on the stages of mountebanks, were bestowed only upon the present assembly, and so forgotten. Aristotle declares it expressly:—"Both Tragedy and Comedy," says he, "were at first made **EX TEMPORE** \* ;"—and another very good writer, Maximus Tyrius, tells us "That the ancient Plays at Athens were nothing but Choruses of boys and men; the husbandmen in their several parishes, after the labours of seed-time and harvest, singing **EXTEMPORAL** Songs †." Donatus, or whoever is the author of that discourse about Comedy, says, "Thespis was the first that *wrote* his Plays, and by that means made them public ‡." But he was younger than the Tyrant's time, as it will appear more manifestly anon; so that Phalaris, as I conceive, could not meet with this verse in those days, when the Plays were not *written*, unless Mr. B. will bring him over the sea *incognito* to the merriments in the Attic villages.

And this perhaps may be the true reason why the most of those that have spoken of the origin of Comedy, make no mention of Susarion or his contemporaries, but ascribe the invention of it to Epicharmus; for, as it seems, nothing of that kind was *written* and transmitted to posterity before the time of that Sicilian. Theocritus therefore is express and positive "That Epicharmus **INVENTED** Comedy."

Ἄτε φωνὰ Δωρίος, Χῶν' ἡρ' ὁ τὰν Κωμῳδίαν  
Εὐρῶν Ἐπίχαρμος §.

"Comedy," says Themistius, "began of old in Sicily; for Epicharmus and Phormus were of that country ||."—"Epicharmus," says Suidas, "together with Phormus, **INVENTED** comedy at Syracuse ¶." And Solinus, in his description of Sicily: "Here," says he, "was Comedy **FIRST INVENTED** \*\*." "Some are of opinion," says Diomedes, "that Epicharmus *first* made Comedy ††." Aristotle makes some small intimation of Susarion's pretences; but he expresses himself so, that he does as good as declare in favour of Epicharmus. I will give the reader his own words:—"The pretenders," says he, "to the invention of Comedy are the

\* Poet. c. iv. Γινώμεται οὖν ἀπ' ἀρχῆς ΑΥΤΟΣΚΕΔΙΑΣΤΙΚΗ, καὶ αὐτὴ καὶ ἡ κωμῳδία.

† Dissert. xxi. Ἄσματα ᾄδοντες ΑΥΤΟΣΚΕΔΙΑ.

‡ "Thespis autem primus hæc scripta in omnium notitiam protulit."

§ Theoc. Epig. 17.

|| Them. Orat. xix.

¶ Suid. Ἐπιχ.

\*\* Solin. "Hic primum inventa Comœdia."

†† Diom. p. 486.

Megarenses ; both those here (he means the Megarenses near Attica) and those in Sicily ; for Epicharmus was of that place, who is much older than Chionides and Magnes \*.” When he says “The Megarenses that are here,” he may hint perhaps at Susarion, who was born at that Megara ; but he plainly signifies that his claim was of no great weight, by passing him over without a name. He might allow him to be the author of some *extempore* Farces, that may be called the first rudiments of Comedy ; and that is all that with justice can be granted him. And with this opinion all those fall in who assert that Comedy is more recent than Tragedy ; for the same persons suppose Thespis to be the inventor of Tragedy, who lived about Olymp. LXI. Horace, after he had given an account of the rise of Tragedy and Satire : “After these,” says he, “came the old Comedy :” *Successit vetus his Comœdia* †. “His,” says the ancient Scholiast, “scil. Satyris et Tragœdiæ.” And Donatus is very “positive that Tragedy is senior to Comedy, both in the subject of it, and the time of its invention ‡.”

Well then,—If Epicharmus was the first writer of Comedy, it will soon appear that the true Phalaris could not borrow an Iambic from the stage ; for it is well known that Epicharmus lived with Hiero of Syracuse § ; and the author of the Arundel Marble places them both at Olymp. LXXVII, 1, when Chares was Archon at Athens, which is LXXVIII years after Phalaris’ death. It is true, Epicharmus lived to a very great age : to xc years, as Laërtius says || ; or to xcvi, as Lucian ¶. Now allow the greater of these for the true term of his life ; and suppose too that he died that very year when he is mentioned in the Marble (though it cannot fairly be presumed so), yet he would be but xviii years old in the last year of Phalaris’s reign, which perhaps will be thought too young an age to set up for an inventor ; for all great wits are not so very early and forward as “a young writer\*\*” that I have heard of.

(Or again, if Phormus, who is joined with Epicharmus, be supposed the first poet of the stage, the matter will not be at all amended ; for even he too is too young to do the Epistles any service. His name is written different ways : Athenæus and Suidas

\* *Antiq. Poet. p. 12*  
 † *Antiq. Poet. p. 12*  
 ‡ *Antiq. Poet. p. 12*

† Arist. Poët. v. 281.  
 || Laërt. Epich.

‡ De Com.  
 ¶ Luc. in Macrob.

call him Phormus, but Aristotle, Phormis\*. In Themistius it is written Amorphus†, which is an evident depravation. Some learned men would write it Phormus, too, in Aristotle; but if that be true which Suidas relates of him, that he was “an acquaintance of Gelo the Syracusian’s, and tutor to his children‡,” the true reading must be Phormis; for he is the same Phormis that, as Pausanias tells at large§, came to great honour in the service of Gelo, and of Hiero after him; and that I think is a proof sufficient that he did not invent Comedy as early as the time of Phalaris.

Upon the whole matter, I suppose, from what has been said, these four things will be allowed: That the authorities for Epicharmus are more and greater than those for Susarion;—That, if Epicharmus was the first Comedian, Phalaris could not cite a passage out of Comedy;—That, allowing Susarion to have contributed something towards the invention of Comedy, yet his Plays were extemporal, and never published in writing, and consequently unknown to Phalaris;—and lastly, That, if they were published, it is more likely they were in Tetrametres and other chorical measures, fit for dances and songs, than in Iambics. So far is it from being a just consequence, “If Comedy was but heard of at Athens, Phalaris might quote Iambics out of it,” though it gave such *great satisfaction* to the learned Examiner.

It is true, there are five Iambics extant that are fathered upon Susarion, and perhaps may really be his:

Ακούετε, λεῶς· Συσαρίων λέγει τὰδε,  
 Τῖός Φιλίνου Μεγαρόθεν Τριποδίσκιος·  
 Κακὸν γυναῖκες· ἀλλ’ ὅμως, ὡς δημόται,  
 Οὐκ ἔστιν οἰκεῖν οἰκίαν ἄνευ κακοῦ.  
 Καὶ γὰρ τὸ γῆμαι, καὶ τὸ μὴ γῆμαι κακόν.

The first four of these are produced by Diomedes Scholiasticus, in his Commentary on Dionysius Thrax, a MS. now in the Royal Library; the last, with three others, by Stobæus||; the first, third, and fourth by Diomedes the Latin Grammarian¶; and the third and fourth by Suidas. The emendation of the second verse is

\* Φόρμις, Poet. c. v.

§ Eliac. i.

† Ἀμορφος.

|| Stob. tit. lxvii.

‡ Suid. in Φόρμ.

¶ Lib. iii. p. 486.



owing to the excellent Bishop Pearson\*, for it is very faulty in the MS.; but the first verse, as he has published it,

Ἀκέετε λέξεως, Συσσarıων τάδε λέγει,

has two errors in it against the measures of Iambics; so that, to heal that flaw in the verse, for λέξεως, it is written λέξιν in the Latin Diomedes; but the true reading is Ἀκέετε, λεώς, as it is extant in Stobæus; that is, “Hear, O people.” It is the form that criers used; and means the same thing with our “O yes†.” Plutarch tells us, “That in the parish of the Pallenians of Attica, it was unlawful for the crier to use that common form (Ἀκέετε, λεώς) because a certain crier, called Leos, had formerly betrayed their ancestors‡.” Stratonicus the musician made a quibble about it; for as he once was in Mylasa, a city that had few inhabitants, but a great many temples, he comes into the market-place, as if he would proclaim something; but instead of Ἀκέετε, λαοί, as the form used to be, he said Ἀκέετε, ναοίδ. In Lucian’s “Sale of Philosophers,” the form that Mercury the crier uses, is Ἀκσε, σίγα. And so much by way of digression, to supply the emendation of the incomparable Pearson.

If I would imitate somebody’s artifice, in suppressing and smothering what he thinks makes against him, I might easily conceal a passage of this yet unpublished MS. which carries in it a specious objection against something I have said. Diomedes introduces those verses of Susarion with these words:—“One Susarion,” says he, “was the beginner of Comedy in verse, whose Plays were all lost in oblivion; but there are two or three Iambics of a PLAY of his still remembered||.” Here is an express testimony that Susarion used Iambics in his Plays, though I have newly endeavoured to make it probable that, in the first infancy of Comedy, the Iambic was not used there; as we are certain from Aristotle, that it was

\* Vind. Ignat. ii. 11.

† Or *Oyez*. The Attic idiom has it Ἀκούετε, λεώ. Aristoph†.

Ἀκούετε, λεώ. Κατὰ τὰ πάτρια τὰς γοὰς, &c.

And again‡,

Ἀκούετε λεώ. Τοὺς γεωργοὺς ἀπίναι, &c.

‡ Plut. in Thes.

§ Athen. p. 348.

|| Πρῶτον μὲν οὖν Σουσαρίων τις τῆς ἐμμίτρου Κωμωδίας ἀρχηγὸς ἐγένετο, οὗ τὰ μὲν δράματα λήθη κατενεμήθησαν· δύο δὲ ἢ τρεῖς ἱαμβοὶ τοῦ δράματος ἐπὶ μνήμῃ φέρονται.

† Acharn. p. 309.

‡ Iren. p. 454.

not in Tragedy. But I have one or two exceptions against Diomedes' evidence: first, he stands alone in it; he is a man of no great esteem; he lived many hundreds of years after the thing that he speaks of; so that it ought to pass for no more than a conjecture of his own. And again, I would have it observed, that these five Iambics are spoken in the person of Susarion, which will go a great way towards a proof that they are no part of a Play; for, when the Poet in his own name would speak to the spectators, he makes use of the Chorus to that purpose; and it is called a *Παραΐ-λασις* \*; of which sort there are several now extant in Aristophanes. But the measures that the Chorus used at that time are never Iambics, but always Anapæsts or Tetrametres; and I believe there is not one instance that the Chorus speaks at all to the Pit in Iambics; to the Actor it sometimes does. And lastly, if these verses of Susarion's had been known to have been borrowed from a Play, it could not have been such a secret to Aristotle; for it is plain, I think, that he had met with no certain tradition of any Play of Susarion's; if he had, he would never attribute the invention of Comedy to the Sicilians, so long after him. This argument will not seem inconsiderable, if we remember what an universal Scholar that Philosopher was, and that he had particularly applied himself to know the history of the Stage; having written a Treatise of the *Διδασκαλίας*, "an account of the Names, and Times, and the Authors of all the Plays that were ever acted." If the verses therefore are truly Susarion's, it is probable they were made upon some other occasion, and not for the Stage.

To return now to our Examiner: Let us see a little how he manages his Susarion; for it is a wonder if, besides a general fault in producing a weak argument, he do not add several incidental ones, which a more skilful manager might have avoided; and to justify my suspicion of him, his very first sentence has two or three errors in it:—"The Chronicon Marmoreum," says he, "informs us that Comedy was brought INTO ATHENS by Susarion, or rather, that a STAGE was by him first erected in Athens." And from the word STAGE, he would draw an inference "That Susarion was not the Inventor, but an Improver only, of Comedy." Now I affirm that the Marble Chronicon says nothing here about ATHENS or a

\* Schol. Aristoph. Hephæst. Pollux.

STAGE. I will set down the whole paragraph as it was published from the original by Mr. Selden and Mr. Young:—

‘Αφ’ ἧ ἐν Ἀθ....αῖς κωμω....ρ....εθῆ...σανι...των Ἰκαριέων ηὔρόντος  
Συσαρίωνος καὶ δολον.. τεθ...ππω τον ισχά....δ....αρσιχο.....νοινη...  
ερ...ος.....

In this worn and broken condition the passage was printed by Mr. Selden; and the Supplements that have been made to it since, are only learned men's conjectures, and may lawfully be laid aside if we have better to put in their places. The first words of it (ἐν αθ....αῖς) Mr. Selden guessed to be ἐν Ἀθήναις, in Athens; wherein he is followed by Palmerius, Pearson, Marsham, and every body since. But, with humble submission to those great names, I am persuaded it should not be so corrected; for the Author of the Marble, when he would say in Athens, always uses Ἀθήνησιν, and never ἐν Ἀθήναις. So in line the 5th, Ἀφ’ ἧ δίκη Ἀθήνησι, and 33, Ἀφ’ ἧ Ἀθήνησι and 61, . . ἐν Ἀθήνησι and 70, Ἐνίκησεν Ἀθήνησι διδάσκων so in 79, 81, 83, 85, besides what comes almost in every Epoch of it, Ἀρχοντος Ἀθήνησιν. It is not credible, therefore, that in this single passage he should say, ἐν Ἀθήναις: besides, that it is not true in fact that Susarion found Comedy at Athens; for it was at Icarus, a country parish in Attica, as Athenæus informs us\*; which is the reason that Clem. Alex. calls Susarion an Icarian†: and the Marble itself, in this very place, names the Icarians Τῶν Ἰκαριέων. But surely the same person could not act *first* both at Icarus and Athens; in country and city at once. It is observable, therefore, that in another Epoch, where the Marble says “That Tragedy was first acted by Thespis‡,” who was an *Icarian* too, there is nothing said of *Athens*. Our Examiner, therefore, is quite out when he quotes it as the words of the Marble, “That Susarion brought Comedy into Athens.”

His next mistake is when he tells us, as out of the Marble, “That Susarion set up his *Stage* at Athens.” The whole foundation of this imaginary Stage is that fragment of a word ....σανι.... which the very ingenious and learned Palmerius fancied to be

\* P. 40.

† Συσαρίων Ἰκαριεύς. Strom. i.

‡ Suid. Θισ.

ἐπὶ σανίσι, *acted upon boards*\*; and his conjecture is approved by the great Pearson †. This, in the Edition of the *Marmora Oxoniensia*, was, I know not why, changed into ἐν σανίσι, *in boards*. And the Examiner, who, without question, understands how Comedies may be put *into boards* (though the groaning board of famous memory might rather belong to some Tragedy), judiciously follows this casual oversight in that elegant Edition ‡.

I desired my worthy Friend Dr. Mill to examine with his own eyes this passage in the Marble, which is now at Oxford, and makes part of the glory of that noble University; and he informs me, that those Letters which Mr. Selden and Mr. Young took to be ΣΑΝΙ, are now wholly invisible, not the least footstep being left of them; and as for ΕΝΑΘ . . the two last letters are so defaced that one cannot be certain they were ΑΘ, but only something like them. I am of opinion, therefore, that the entire writing in the Marble was not ἐν Ἀθήναις, but ἐν ἀπῆναις, *in plaustris*; and that ΣΑΝΙ has no relation to Σανίδες, *boards*, but is the last syllable of a verb. So that I would fill up the whole passage thus: ΑΦ ΟΥ ΕΝ ΑΠΗΝΑΙΣ ΚΩΜΩΙΔΙΑΙ ΕΦΟΡΕΘΗΣΑΝ ΤΟ ΤΩΝ ΙΚΑΡΙΕΩΝ ΗΥΡΟΝΤΟΣ ΣΟΤΣΑΡΙΩΝΟΣ· that is, “ Since Comedies were carried in carts by the Icarians, Susarion being the inventor.” That in the beginning the Plays were *carried* about the villages *in carts*, we have a witness beyond exception:—

“ Ignotum Tragicæ genus invenisse Camenæ  
Dicitur, et PLAUSTRIS VEXISSE poemata Thespis ||.”

And so the old Scholiast upon the place: “ Thespis primus Tragicædiæ invenit; ad quas recitandas circa vicos PLAUSTRO quoque vehebatur ante inventionem scenæ.” And I suppose it is sufficiently known that Ἀπῆνη is the same with PLAUSTRUM. Hesychius and Suidas, Ἀπῆνη, ἄμαξα. Eustathius twice, Ἀμαξαν μὲν καὶ Ἀπῆνην εἰπεῖν ταυτὸν ἐστίν. Glossarium Philoxeni, Plaustrum, ἄμαξα. Plostrum, ἄμαξα.

If this conjecture of mine may seem probable, the next, I dare pass my word, will amount even to certainty. The words in the Marble, as Mr. Selden published them, are these: Καὶ δολον . τεθ . πωτωνισχα . . . δ . . . αρσιχο . . . δ . . νοινε . . . ερ . . . ος . . . . . Out of which

\* Exercit. p. 702. † Vind. Ignat. ii. 11. ‡ See the notes there, pp. 203, 204. || Horat. in Art. Poet.

broken pieces the ingenious Palmerius\* endeavoured to make this sentence:—καὶ Δόλωνος τεθρίππω, τὸν ἰσχάδων, ἄρσιχον, πλῆθον οἶνος· that is, “Dolon (together with Susarion) was inventor of Comedy; the prize of which was a basket of figs and a hogshead of wine; which were carried home by the victor in a chariot with four horses.” But he ingenuously confesses, That he never read any thing of this Dolon, a Comic Poet; nor of such prizes as a basket of figs and a hogshead of wine; nor that they were conveyed home in a chariot. However, this emendation of his is approved, and followed, by the learned publisher of *Marmora Oxoniensia*.

I was led by the very sense of the place to suspect that Mr. Selden or Mr. Young had copied the inscription wrong; and that, instead of ΔΟΛΟΝ .. ΤΕΘ .. ΠΠΩΤΟΝ, they ought to have read it—ΑΘΛΟΝ ΕΤΕΘΗ ΠΡΩΤΟΝ· for the difference in these letters is very small, and such as might escape even a curious eye in so dim an inscription. I communicated by letter this suspicion of mine to the Rev. Dr. Mill; who will bear me witness that I sent this correction to him before he had looked upon the stone; and I asked the favour of him that he would consult the marble itself; and he returned me this answer, That the writing in the Marble is fair and legible enough in this very manner: ΚΑΙ ΑΘΛΟΝ ΕΤΕΘΗ ΠΡΩΤΟΝ ΙΣΧΑΔΩ .. ΑΡΣΙΧΟ .. ΚΑΙ ΟΙΝΟΥ. I conceive, therefore, that this whole passage should thus be restored—Καὶ ἄθλον ἐτέθη πρῶτον, ἰσχάδων ἄρσιχος, καὶ οἶνος ἀμφορεὺς· that is, “And the prize was first proposed, a basket of figs, and a small vessel of wine.” Dolon, we see, and his *coach and four*, are vanished already: and as for the prizes for the victory, which Palmerius owns he knew nothing of, I think I can fairly account for them out of a passage in Plutarch†:—“Anciently,” says he, “the Feast of Bacchus was transacted country-like and merrily: first there was carried (Ἀμφορεὺς οἶνος) A VESSEL OF WINE and a branch of a vine; then followed one that led a GOAT (τράγον) after him; another carried (ἰσχάδων ἄρριχον) A BASKET OF FIGS; and last of all came the Phallus (ὁ Φάλλος).” Now as both Tragedy and Comedy had their first rise from this feast of Bacchus, the one being invented by those that sung the Dithyramb‡, and

\* Palmer. *ibid*.† Plut. *Περὶ φιλοπλουτ.*‡ Arist. *Poet.* c. iv.



the latter by those that sung the Phallic, so the prizes and rewards for those that performed best were ready upon the spot, and made part of the procession. “The vessel of wine and the basket of figs” were the premium for Comedy; and “the goat” for Tragedy. Both the one and the other are expressed in these verses of Dioscorides’, never yet published; which shall farther be considered in the XI Section, “about the Age of Tragedy:”

Βάκχος ὅτε τριττὸν κατάγοι χορὸν, ὃ ΤΡΑΓΟΣ ἀΐλιν,  
X’ ὃ ’ττικὸς ἦν ΣΥΚΩΝ ἈΠΡΙΧΟΣ, ὕθλος ἔτι.

Now, I would ask the Examiner one question: If he can really think Susarion made regular and finished Comedies with the solemnity of a Stage, when the prize, we see, that he contended for, was the cheap purchase of a cask of wine and a parcel of dried figs? These sorry prizes were laid aside, when Comedy grew up to maturity, and to carry the day from the rival Poets was an honour not much inferior to a victory at Olympia.

I will forgive Mr. B. his double mistake of xxx years, when he says—“Susarion must fall in between the 610th and 589th year before Christ;” for I find some other person has already reprehended him for it. And I am well pleased with his judgment of Bishop Pearson’s performance\*, “That he has proved, BEYOND ALL CONTROVERSY, that Susarion is a distinct Poet from Sannyrion.” I see the Gentleman, if he be free and disinterested, can pass a true censure. Casaubon and Selden, as famous men in their generations as Mr. B. is in this, thought both those names belonged to the same person; but Bishop Pearson, by one single chronological argument, has refuted them, says Mr. B., beyond all controversy.” I may say, without breach of modesty, I have refuted Phalaris’ Epistles by a dozen chronological proofs; each of them as certain as that one of the Bishop’s, besides my arguments from other topics: and yet (to see what it is to be out of favour with Mr. B.) “I have proved nothing at all.” Mr. B. no doubt, has good motives for his giving such different characters; but I would ask him why he says “Mr. Selden’s opinion would bring Susarion down to Aristophanes’ time?” It would just do the contrary; and carry Sannyrion up above Pisistratus’ time; for the Epoch in the Marble was not doubted by Mr. Selden.

\* Vind. Ignat. ii. 11.

“The Bishop,” says Mr. B. “has proved that Sannyrio must live in Aristophanes’ time.” This is true; but it still leaves his age undetermined, within the wideness of xxxx years; for so long Aristophanes was an Author. If Mr. B. had been cut out for improving any thing, he might easily have brought Sannyrio’s time to a narrow compass; for Sannyrio, in his play called Danaë, burlesqued a verse of Euripides’ Orestes\*. But Orestes was acted at Olymp. xcii, 4, when Diocles was Archon at Athens†. Danaë therefore must have come soon after it, or else the jest would have been too cold. The Frogs of Aristophanes, where the same verse is ridiculed‡, was acted the third year after, Ol. xciii, 3; so that we may fairly place the date of Sannyrio’s Danaë between Olymp. xcii, 4, and Ol. xcv.

We are now come to the Second part of my argument from this passage in Phalaris’ Epistle—Θνητὲς γὰρ ὄντας ἀθάνατον ὀργὴν ἔχειν, ὥς φασὶ τινες, ἢ προσήκει. “Mortal men, as some say, ought not to bear immortal anger.” The thought, as I observed, was to be met with in two several places: in a Poet cited by Aristotle, and in Euripides’ Philoctetes. Allow then, first, that the Writer of the Epistle borrowed it from the former of these; then, as I have hitherto endeavoured to prove, and as I think with success, he could not be as ancient as the true Phalaris of Sicily. But the Reader, I hope, will take notice that all this was *ex abundanti*; for there are plain and visible footsteps that he has stolen it, not from Aristotle’s Poet, but out of Philoctetes, which was not made till six score years after Phalaris’ death; so that, let the dispute about Comedy and Susarion fall as it will (though I think that to be no hazard), yet he will still be convicted of a cheat upon this second indictment.

The words of the pretended Phalaris are, Θνητὲς ὄντας ἀθάνατον ὀργὴν ἔχειν ἢ προσήκει. The words of Euripides are—

Ὡς περ δὲ θνητὸν καὶ τὸ σῶμ’ ἡμῶν ἔφθ,  
οὕτω προσήκει μηδὲ τὴν ὀργὴν ἔχειν  
ἀθάνατον——

In the comparing of which, I remarked, that, besides the words

\* Schol. ad Ranas Aristoph. p. 142. Schol. Orest. v. 279.

† Id. ver. 371, 770.

‡ Argum. Ranar.

Θνητὸς and Ἀθάνατος ὀργή, there are other words also, that are found in both passages: ὀργὴν ἔχειν and προσήκει. As for Θνητὸς and ἀθάνατος ὀργή, they are necessary to this sentence, and the thought cannot be expressed without them; for one cannot express this opposition of mortal and immortal, upon which the whole thought turns, in other Greek words than Θνητὸς and ἀθάνατος. It might be said, therefore, in Phalaris' behalf, That, if two or more persons should hit upon this thought (which is far from impossible) there is no avoiding but they must needs fall into the very same expressions of Θνητὸς and ἀθάνατος ὀργή and yet none of them might steal them from any of the rest; as we see all the three words are found in that other verse quoted by Aristotle—

Ἀθάνατον ὀργὴν μὴ φύλαττε. Θνητὸς ὤν.

To occur then to this plausible pretence, I observed there were other words in both passages alike (ὀργὴν ἔχειν and προσήκει) and that here there was no room for this specious objection; for ἔχειν and προσήκει are not necessary to the thought, as Θνητὸς and ἀθάνατος are, because there are several other words that signify the same things; so that the sentence, as to this part of it, might be varied several ways; as one may say ὀργὴν φυλάττειν, as well as ἔχειν (and so the Poet in Aristotle has it) or ὀργὴν τηρεῖν, or ὀργὴν τρέφειν &c.; and so, instead of προσήκει, one may say ἔδει, ἢ πρέπει, ἢ πρέπον ἐστίν, ἢ προσήκόν ἐστιν, or ἔτηρητέον, ἢ φυλακτέον, and many other ways; which, by being intermixed, would produce a great number of changes; so that, upon the whole, since the Writer of the Epistle has the very numerical words of Euripides in a case where it is so much odds that he would not have lit upon them by chance, I looked upon it, as I still do, to be a plain instance of imitation; and consequently, a plain proof of an imposture.

Well, what says our severe Examiner to this? Why, truly, with a pretended jest, but at the bottom in sober earnest, “He lets Phalaris shift for himself, and is resolved not to answer this argument.” I will not say how ungenerous a design this is, to leave his Sicilian Prince in the lurch; but, I fear, it is too late now to shake him off with honour: his Phalaris will stick close to him longer than he will wish him. However, instead of an answer to Me, he desires me to answer Him, “whether it was prudent in me to accuse Phalaris of a theft, by a pair of quotations pillaged from his poor Notes on this Epistle?” Poor Notes! he may be free

and he himself claims them as his own; and yet, as *poor* as he calls them, it cannot but be believed, somebody run in and stole them. But he desires no answer: and I will give it him; for the accusation is a very high one. "To pillage his poor Notes" would be as barbarous as to rob the naked; and I dare add, to as little purpose. My defence is, that these two passages which I have quoted are in Aristotle and Stobæus; and, I believe, I may truly say that I had read them in those two authors before Mr. B. knew the names of them. In other places he confesses, and makes it part of my character, that I have applied myself with success to the "collection of Greek fragments." Why might I not then have these two out of the original authors? Are these sentences vanished out of Aristotle and Stobæus since the memorable date of Mr. B.'s Edition of Phalaris? If ever they were used since, or shall be used hereafter, must they needs be *pillaged* from Him? Alas! one may safely predict, without setting up for a Prophet, that these sentences will still be quoted, when his *poor Notes*, and his poor Examination too, will have the happiness to be forgotten. If Mr. B. had made the same inference that I do from these sentences, there had been some colour for his accusation of theft; but he barely cites them in his Notes; and it is another great instance of the sagacity of our Examiner, that even when he stumbled upon arguments, yet he could not *make use of them*.

I had taken notice from the Scholiast on Euripides, "That Philoctetes was acted Olymp. LXXXVII." But an unknown Author \*, that has mixed himself in this controversy, has been pleased to object "That some others say the Phœnissæ was acted then: so Scaliger's 'Ολυμπιάδων ἀναγραφὴ, and Aristophanes' Scholiast." But here are several mistakes committed in this short objection. First, the Author seems not to have known that there were four Plays of Euripides acted in one year; there is no consequence, therefore, in this argument; for Phœnissæ and Philoctetes might both of them be acted at Olymp. LXXXVII. Then, both here and in other places, he argues from the 'Ολυμπιάδων ἀναγραφὴ, as if it was an ancient piece. But Scaliger himself confesses it's his own work; and in this passage that great man mistook himself, either by haste, or by trusting to his memory; for, instead of Φοίνισσαι,

\* View of Dissert. by the Rev. John Milner, B. D. late vicar of Leeds in York-shire. p. 19.

he designed to have written *Μῆδεια*, out of the Scholiast on Euripides: and such oversights are not unfrequent in that collection of his. Again, the Author is very much out, in quoting the Scholiast on Aristophanes; which I suppose he might copy from the learned Mr. Barnes' Life of Euripides\*. But, so far is that Scholiast from affirming that the *Phœnissæ* was acted Olymp. LXXXVII, that I will prove to him that it was acted after Olym. xci, 2; for he twice declares† that the *Phœnissæ* was not then acted when Aristophanes brought his *Aves* upon the Stage; which was at Olymp. xci, 2 ‡, when Chabrias was Archon. And again §, he gives an account why Aristophanes, in his *Ranæ*, rather chose to ridicule the *Andromeda* of Euripides, which was "then viii years old," than *Hypsipyle* or *PHÆNISSÆ*, or *Antiope*;" all which had been acted a little while before ||: but the *Ranæ* was acted Olymp. xciii, 3, when Callias was Archon ¶. It is plain, therefore, that the *Phœnissæ* must have been acted between Olymp. xci, 2, and xciii, 3. I dare so far rely upon this unknown Author's candour, as to believe he will be satisfied with this reply; and I think there are no more of his animadversions that concern Me or these Dissertations, that require a particular answer.

I have nothing more to say at present upon this article of Comedy; but, that I may not break it off abruptly without taking leave of the Examiner, I would desire one piece of justice at his hands; that, the next time he burlesques some *knotty* paragraph of mine, or any of his future antagonists, he would not add to it, of his own, four marks of Parentheses ( ) ( ), like knots upon a string, to make it look the more *knottily*.—It would be a very dear bargain to purchase a much better jest than that, at the expense of truth and integrity.

\* Sect. xxvi.  
§ Ibid. 132.

† P. 382, 585, ed. Basil.  
|| Πρὸ ὀλίγου διδαχθίντων.

‡ Ibid. 366.  
¶ Ibid. p. 128.

I had made this short reflection upon the Epistles, "That Aristolochus and Lysinus, two Tragic Poets mentioned there, were never heard of any where 'else.'" This is arraigned by Mr. B. with great form and solemnity; but, before he begins, he is inclined "to guess, from Aristolochus' name, that he was a Giant Tragedian, rather than a Fairy one;" but his consequences are all of a piece, both when he jests and when he is serious; for if he argue from the etymology of his name, *Aristolochus* denotes a person that was good at "lurking and ambuscade\*;" which surely is not the proper character of a Giant. If he argue from the bigness of his name, he might have remembered that Borborocætes and Meridarpax, the names of two heroes in *Batrachomyomachia*, make a more terrible sound than Achilles and Hector. And we have instances in our own time, that a man may be called by a great name, and yet be no Giant in any thing.

Well, now he begins his remarks, and he finds the footsteps of this Aristolochus in a nameless piece usually printed with Censorinus: "For there is Numerus Aristolochius, which must come from Aristolochus, a Poet, as Aristophanius there comes from Aristophanes;" upon which he farther enlarges; and it is a difficult problem, whether he shows more learning here in the margin, or more judgment in the text. The passage which he cites is thus:

"Numerus Saturnius:

Magnum numerum triumphat | hostibus devictis.

"Sunt qui hunc Archebolion vocant;" that is, "Some call the Saturnian verse Archebolion." Ludovicus Carrio makes this note upon it:—"That the common editions, before his, had it Aristolochium; but the MSS. Aristodolium. Now, to which reading of the three must we stand?—to Archebolion, or Aristolochium, or Aristodolium? Mr. B., who will never be guilty of improving any place, leaves his reader here at large to take which of them he pleases; only he puts in for his thirds, because Aristolochium has a chance to be the right as well as either of the others; but what if I shall prove that all three are wrong, and the true lection is ARCHILOCHIUM! Then his Aristolochus must vanish into Fairy-land again.



The first that used the Saturnian verse among the Latins was Nævius, an old Poet before Ennius's time; the measures of the verse will be best known by examples. The two first are out of Nævius \* :—

“ Novem Jovis concordēs | filiæ sorores.  
Ferunt pulchras pateras | aureas lepidas.”

The latter of which has two false measures in it, and ought to be corrected thus out of Plotius † and Nonius Marcellus ‡ :—

“ Ferunt pulchras cretērras | aureas lepistas.”

The following was made by the Metelli, Nævius's enemies :—

“ Dabunt malum Metelli | Nævio Poetæ δ.”

Now it is observed by Terentianus Maurus ||, a most elegant writer, that the Latins were much mistaken in supposing the Saturnian verse to be an invention of their countrymen; for the original of it was from the Greeks. Fortunatianus says the same; and he adds, that it was to be met with in Euripides, and Callimachus, and ARCHILOCHUS. The instance that he brings is this, and he calls it ARCHILOCHIUM :—

“ Quem non rationis egentem | vicit Archimedes.”

And so Servius ¶ brings another ARCHILOCHIUM :

“ Remeavit ab arce tyrannus | hostibus devictis.”

These two verses indeed are not really Archilochus's, but made by these grammarians conformably to his measures; but I can give you some that are truly his own \*\* :—

Ξέρξης· Χαρίλαε | χερῆμά τοι γελοῖον.  
κατόπισθεν | ἦσαν οἱ δὲ πολλοί.  
τέρψεται δ' ἀκούων | τέρψεται δ' ἀκούων.  
μηδὲ διαλέγεσθαι.

That Archilochus was the first that  
Now, I suppose, I scarce need to

\* Plut. p. 2650.

‡ C. de Vasis.

¶ Centim. p. 1825.

\*\* Πλάτων, τούτοις Ἀρχίλοχος κίχρηται.

observe, that these **ACRHILOCHIAN** verses are the same with the **SATURNIAN**; the measures themselves sufficiently show that, for there is no difference at all, but only a Dactyl for a Spondee or Trochee, which was a common variation even in the Latin Saturnians; as in these two that follow, out of the *Tabulæ Triumphales* :—

“ Fundit, fugat, prosternit		maximas legiones.
Duello magno dirimendo		regibus subigendis *.”

I have distinguished the middle pause of every verse by this mark |, that the reader, though perhaps unacquainted with this part of learning, may have a perception of the measure: and, I suppose, he may be pretty well satisfied that the true reading in Mr. B.’s Author is not *Aristolochium*, but *Archilochium*. As for the two other names, *Aristodolium* and *Archebolion*, the former is a manifest corruption; the latter (as it seems) was in no MS. nor Print, but a bare conjecture of Carrio’s, and a very erroneous one; for the *Archebulion* (as he ought to have called it) had quite different measures, as will appear by these instances:—

‘ Ἀγέτω θεός, οὐ γὰρ ἔχω δῖχα τῶνδ’ αἰδεῖν †.  
 “ Tibi nascitur omne pecus, tibi crescit herba ‡.”

The reader will excuse this digression, because I have given a clear emendation, where the great Mr. B. attempted it in vain; which would be an honour much more valuable if I had it not so very often.

“ But suppose,” says Mr. B. “ that nobody heard of these Tragedians but in Phalaris. What then? Will the Doctor discard all Poets that are but once mentioned in old Authors? What at this rate will become of Xenocles and Pythangelus, whom (at least the *first* of them) the Doctor will be hard put to it to find mentioned by any body, but once by Aristophanes?” Very *hard put to it* indeed! to find an Author that is mentioned in so common a Book as *Ælian’s Various History* §; where we have both the name of this Xenocles, and his age too, and the titles of four of his Plays, *Œdipus*, *Lycaon*, *Bacchæ*, and *Athamas*, with which he got the prize from his antagonist Euripides, *Olymp. xci, l.* It is

\* Atilius Fort. *ibid.*

‡ *Attil. p. 1673.*

† *Hephæst. p. 27.*

§ *Ælian. ii. 8.*

true, Ælian is in indignation at it: and “It is ridiculous,” says he, “that this little Xenocles should carry the prize from Euripides, especially when those Plays of Euripides were some of the best that he ever made. The judges were either senseless and unlearned, or else they were bribed.” This is the just verdict and censure of impartial posterity; and Euripides, could he have foreseen it, would not have changed this posthumous honour for the applauses that Xenocles won from him. “And by the way, therefore, I would advise Mr. B. (if I may return him his own words), not to be too vain upon his performance,” when he hears it cried up by those that are not competent judges. Bavius and Mævius (whom Mr. B. mentions here) had many admirers while they lived, or else they had been below the notice of Virgil and Horace: but posterity gave them their due; for that will flatter no man’s quality, nor follow the clamour of a party. But to return to Xenocles:—There is a fifth Play of his, Licymnius, mentioned by the Scholiast on Aristophanes\*; and two fragments of it are produced by Aristophanes himself. Mr. B. says he is but *once* mentioned by that Poet; but besides the passage of Ranæ†, which Mr. B. meant, there are three others‡ where he is spoken of, under the title of “the Son of Carcinus.” He is mentioned, too, in a fragment of Plato the Comedian:—

——— Ξενοκλῆς ὁ δωδεκαμήχανος  
Ὁ Καρκίνου παῖς τοῦ Θαλαπίου §.

He was ridiculed also by Pherecrates||, another Comic Poet; and we may hear of him in Suidas, in more places than one. What does the Examiner mean then by his *putting me hard to it*? I will do much harder matters than this to do him any service. But I am persuaded he was encouraged to write thus *at a venture*, because Vossius says nothing of Xenocles in his book *De Poetis Græcis*.

If the Examiner had not had the ambitious vanity to show, as he thought, his great reading and critic, he might fairly have escaped these two blunders about Aristolochus and Xenocles; for what is it he is driving at? or who is it he disputes with? Did I make that my argument against Phalaris, “That his two pre-

\* Schol. Arist. p. 120.

† P. 133.

‡ Schol. Arist. p. 120. 364. 464.

§ Ib. 465.

|| Ib. 364.

tended Tragedians were nowhere else to be heard of?" No, surely; but "because he names two Tragedians in an age of the world when Tragedy itself was not yet heard of."

This, therefore, is the main point which Mr. B. and I must now contend for, "The first date and origin of Tragedy." In my Dissertation I espoused the opinion of those Authors that make Thespis the inventor of it, professing in express words, "That I slighted the obscure story of Epigenes the Sicyonian." This, I think, is a sufficient proof that I knew there were some weak pretences made to Tragedy before Thespis's time; but I believed them overbalanced by better authorities. And yet what is there in this long-winded harangue of Mr. B.'s, from p. 165 to 180, but the bringing, with ostentation and grimace, those very obscure pretences which I had declared I had slighted; and every bit of it (except his own faults as usual) scraped together at second-hand from the commonest Authors? In opposition to which tedious declamation, I shall first vindicate Thespis's title to the *invention* of Tragedy; and, in the next place, inquire into his *age*; and in the last, examine Mr. B.'s performance in the same order as he has presented it.

The famous chronological inscription in the Arundel Marble, which was made Olymp. cxxix, in the time of Ptolemy Philadelphus, above cclx years before Christ, declares that Thespis was the FIRST that gave being to Tragedy\*:—'Αφ' οὗ Θέσπης ὁ ποιητῆς . . . . . ΠΡΩΤΟΣ ΟΣ ΚΑΙ ΕΔΙΔΑΞΕ . . . . The word *πρῶτος* is not in the printed edition; but my learned friend Dr. Mill, whom I consulted on this occasion, assures me it is plainly so in the Marble itself, which is now at Oxford. I shall give a farther account of this by and by; but allowing even the common reading, as it is published by Mr. Selden, yet it is evident, and agreed by all, that the Author of this Inscription delivers this as the first æra of Tragedy. Besides him, the Epigrammatist Dioscorides gives the invention of it to Thespis:

Θέσπιδος εὔρεμα τοῦτο· τὰδ' ἀγροῖωτιν ἀν' ὕλαν (α)  
Παίγνια, καὶ κώμους τοῦσδε τελειτέρους

\* Lin. 58.

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(α) This epigram, and the following, are now inserted in the *Anthologia Græca*, i. 497, xvi. xvii.

Αἰσχύλος ἐψύχωσε, νοήσιμα ἔτα χαράξας  
 Γράμματα, χειμάρρῳ δ' οἷα καταρδόμενα·  
 Καὶ τὰ κατὰ σκηνὴν μετεκαίνισεν ὧς στόμα πάντων  
 Δέξιόν ἀρχαίων, ἥσθ' αἱ τις ἡμιθέων.

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 Χ' ὥτικὸς ἦν σύκων ἄρριχος ἄθλος ἔτι.  
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Αἰσχύλος ἐξύψωσε νονήσιμα εὐτα χαράξας.

Out of which disjointed words I have extracted, as I humbly conceive, this genuine lection:—

Αἰσχύλος ἐξύψωσε, νεοσμίλευτα χαράξας  
 Γράμματα————

A, the last letter of *νονήσιμα*, was mistaken for Λ. Ἐξύψωσεν, he raised and exalted the style of Tragedy by *νεοσμίλευτα γράμματα*, his new-made and new-carved words; which is the very thing that Aristophanes ascribes to him\*:—

Ἄλλ' ὧ πρώτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνά.

and the Writer of his Life †, *Ζηλοῖ τὸ ἀδρὸν καὶ ὑπέρογκον, ΟΝΟΜΑΤΟΠΟΙΙΑΙΣ καὶ ἐπιθέτοις χρώμενος*. But our Epigrammatist, though he gives Æschylus the honour of improving Tragedy, is as positive that (*εὕρεμα*) the invention of it belongs to Thespis; which will farther appear from another Epigram by the same hand, made upon Thespis himself, and never yet published; but it is extant in the same Manuscript Anthology:

Διοσκορίδου εἰς Θέσπιν τραγῳδόν.

Θέσπης ὅδε, Τραγικὴν ὅς ἀνέπλασε πρώτος δοιδὴν,  
 Κωμήταις νεαρᾶς καινοτομῶν χάριτας,

\* Arist. Ran. p. 169.

† Anon. in vitâ Æsch.

Βάκχος ὅτε τρίτον κατάγοι χορὸν, ὃ τράγος ἄθλον.  
 Χ' ὥτικὸς ἦν σύκων ἄρριχος ἄθλος ἔτι.  
 Οἱ δέ με πλάσσουσι νεοί, τὰ δὲ μύριος αἰῶν,  
 Πολλὰ πρὸ σευ, φήσει, χάρτεα· τᾶλλα δ' ἐμά.

The second distich, which in the MS. is faulty and unintelligible, is thus perhaps to be corrected : —

Βάκχος ὅτε τριτλὸν κατάγοι χορὸν, ὃ τράγος ἄθλον,  
 Χ' ὃ 'τλίκος ἦν σύκων ἄρριχος, ὕθλος ἔτι.

“ Cum Bacchus ducat triplicem chorum; cui Hircus,  
 Et cui Attica ficuum cista præmium erat, ut adhuc fabula est.”

By the three choruses of Bacchus, he means the Trina Dionysia, the Three Festivals of Bacchus :—the Διονύσια τὰ ἐν Λίμναις, the Διονύσια τὰ κατ' ἄστν, and the Διονύσια τὰ κατ' ἄγρους; at which times, that answer to March, April, and January, both Tragedies and Comedies were acted. Afterwards indeed they added these diversions to the Παναθήναια, which fell out in the month of August; but, because this last was an innovation after Thespis' time, the Poet here takes no notice of it. But to dismiss this, the substance of the Epigram imports “ That Thespis was the FIRST contriver of Tragedy; which was then a NEW entertainment.” After Dioscorides, we have Horace's testimony in Thespis' favour :—

“ Ignotum Tragicæ genus invenisse camænæ  
 Dicitur, et plaustis vexisse poëinata Thespis,  
 Quæ canerent agerentque peruncti fœcibus ora (a).”

And I think, this Poet's opinion is not only well explained, but confirmed too by the old Scholiast, who tells us “ Thespis was the FIRST INVENTOR of Tragedy\*.” To all these we may add Plutarch, whose expression implies something farther : “ That Thespis gave the rise and beginning to the very rudiments of Tragedy†;”

\* Schol. in edit. Cruquii.

† Plut. Solon. Ἀρχομένων τῶν περὶ Θέσπιν ἤδη τὴν Τραγωδίαν κινεῖν.

(a) These lines were afterwards corrected by Bentley, thus :—

“ Ignotum Tragicæ genus invenisse Camenæ  
 Dicitur, et plaustis vexisse poëmata Thespis  
 Qui canerent agerentque, peruncti fœcibus ora.”

i. e. Vexisse plaustis [eos] qui canerent agerentque poëmata, peruncti fœcibus ora. Poëmata, inquit Luisinus, pro scena nominavit, qui sunt pro causato.  
 —Art. Poet. 275.



and Clemens of Alexandria, who makes Thespis “The contriver of Tragedy, as Susarion was of Comedy \*.” And, without doubt, Athenæus was of the same judgment, when he said that “both Comedy and Tragedy were found out at Icarius, a place in Attica †;” for our Thespis was born there. And in another place, he says, “The ancient Poets, Thespis, Pratinas, Cratinus, and Phrynichus, were called Ὀρχηστικοί, *dancers*, because they used dancing so much in their choruses ‡.” Now if we compare this with what Aristotle says, “That Tragedy in its infancy was (ὀρχηστικωτέρα) more taken up with dances than afterwards §,” it will be plain that Athenæus knew no ancients Tragedian than Thespis; for, if he had, it had been to his purpose to name him. But there is a fault in that passage, which by the way I will correct: for Κρατῖνος (Cratinus) who is named there, was a Comedian; and does not suit with the rest. The true reading I take to be Καρκίνος, Carcinus; who was an ancient Tragic Poet, and is burlesqued once or twice by Aristophanes, for this very *dancing* humour that Athenæus speaks of ||. He had three sons, that he brought up to dance in his choruses; who, upon that account, are called there, among many other nicknames ὀρχισταί, *dancers*. To go on now about Thespis. Suidas acquaints us that “Phrynichus was Scholar to Thespis, who FIRST introduced Tragedy;” and Donatus passes his word, “That if we search into antiquity, we shall find that Thespis was the FIRST that invented it ¶.” But what need we any particular witnesses, when we have Plato telling us at once “That it was the universal opinion in his time that Tragedy began with Thespis or Phrynichus \*\*?” and though he himself was of a different sentiment, yet he proposes it as a paradox ††: and we may see what little credit his paradox had,

\* Clem. Strom. i. ἐπινόησε Τραγωδίαν.

† Athen. p. 40.

‡ Id. p. 22.

§ Arist. Poet. v.

|| Arist. p. 364, 464. Suid. in Καρκ.

¶ “Retro prisca volventibus reperiatur Thespis Tragœdiæ primus inventor.”

\*\* Plat. in Min. Ὡς οἴονται, ἀπὸ Θέσπιδος.

†† “Ἡ δὲ τραγωδία ἔστι παλαιὸν ἐνθάδε, οὐχ ὡς οἴονται ἀπὸ Θέσπιδος ἀρξαμένη, οὐδ’ ἀπὸ Φρυνίχου· ἀλλ’ εἰ θελεῖς ἐγνοῆσαι, πάντες παλαιὸν αὐτὸ εὐρήσεις ὃν τῆσδε τῆς πόλεως εὔρημα· ἔστι δὲ τῆς ποιήσεως δημοτερεπίστατόν τε καὶ ψυχαγωγικώτατον ἡ τραγωδία. ΤΡΑΓΟΙΔΙΑ is here to be taken in its larger extent. There were no *Stage Plays* till the time of Thespis; and in this sense no *Tragedies*. But yet there were stories of a dramatic kind, formed into Dialogue; and Characters drawn, as of Minos, a cruel King. This manner of writing was not the invention of Thespis or Phrynichus, as people generally thought; confounding the Stage with the characteristic and dialogue manner of writing.” J. Upton, Dissert. on Shakspeare, § 14, p. 119.

when every one of those I have cited came after him, and yet for that matter begged his pardon.

The pretences that are made *against* Thespis, besides some general talk (which shall be considered when I examine Mr. B.'s advances upon this topic) are for one Epigenes, a Sicyonian. This is the only person mentioned by name that can contest the matter with Thespis. And who is there that appears in behalf of this Epigenes but one single witness? and he too does but tell us a hearsay, which himself seems not to believe. "Thespis," says Suidas\*, "is reckoned the xvith Tragic Poet after Epigenes, a Sicyonian; but some say Thespis was the second after him; and others, the very first of all." And again, where he explains the Proverb, Οὐδὲν πρὸς τὸν Διόνυσον, "it was occasioned," he says, "by a Tragedy of Epigenes, a Sicyonian;" but he adds, "that others give a different and better account of it †." Now, if this be all that is said for Epigenes' plea; nay, if it be all that is said of him upon any account (for I think nobody mentions him besides Suidas)(a), I suppose this ill-supported pretence to Tragedy will soon be over-ruled, unless perhaps the very weakness of it may invite Mr. B. to espouse the cause; for I observe that his judgment, like other men's valour, has commonly the generosity to favour the weaker side. It is true, there are two very great men, Lilius Gyraldus ‡ and Gerard Vossius §, besides others, who affirm that this same Epigenes is cited, and some of his Tragedies named by Athenæus. If this be so, it will quite alter the case; and the trial must be called over again. But, with Mr. B.'s leave, I will once more take the boldness "to contradict great names;" for I affirm that the Epigenes in Athenæus was a Comic Poet, and many generations younger than his pretended namesake, the Tragedian. Suidas himself is my voucher: "Epigenes," says he, "a Comic Poet, some of his plays are Ἡφαίνη, and Μνημάτιον, and Βαλχεῖα, as Athenæus says in his Deipnosophists ||." Gyraldus indeed

But still we have no proof that the word *Tragedy* was known in Phalaris' time; but only some sort of Dialogue; which, in Plato's opinion, was the original of Tragedy.

\* Suid. in Θείσπ.

† In Οὐδὲν πρ. Διόν.

‡ Gyrald. de Poëtis.

§ Vossius de Poëtica.

|| Suid. Ἐπιγ.

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(a) He is also mentioned by Photius and Apollonius.—*Hermann.*

would draw this testimony over to his own side ; and for Κωμικός, he corrects it Τραγικός. But Athenæus himself interposes, and forbids this alteration : “ Epigenes,” says he, “ the Comic Poet, says thus in his Bacchæ ; Ἄλλ’ εἴ τις ὥσπερ χῆν’ ἔτρεφέ με λαβὼν σιτευτόν\*.” The verses are to be distinguished thus :—

Ἄλλ’ εἴ τις ὥσπερ χῆνά μ’ ἔτρεφεν λαβὼν  
Σιτευτόν — —

The words themselves show they belong to Comedy, when they tell us of “fatted geese:” and, indeed, the very subject of all his Fragments plainly evinces it. The next tells us of “Figs at a supper†:”—

Εἴτ’ ἔρχεται χελιδονίων μετ’ ὀλίγον  
Σκληρῶν ἀδρὸς πινάκισκος —

Correct it

— Εἴτ’ ἔρχεται  
Χελιδονείων μετ’ ὀλίγον σκληρῶν ἀδρὸς  
Πινάκισκος —

And another, out of the same Play‡, and three out of Μνημάτιον, and two out of Ἡρώϊνη, are all about Cups ; the last of which will inform us a little about the Poet’s age§ :—

Τὴν Θηρίκλειον δεῦρο καὶ τὰ Ῥοδιακὰ  
Κόμισσον —

“Fetch hither the Thericlean and the Rhodian cups;” for by his naming the THERICLEAN cup (a), we may be sure he was no older than Aristophanes’ time: nay, that he was considerably younger, Julius Pollux will assure us||; where he calls him one of the writers of the New Comedy: Τῶν δὲ νέων τις Κωμικῶν Ἐπιγένης ἐν Ποντικῷ. Τρεῖς μόνους σκώληκας ἔτι, τέττοισ δέ μ’ ἔασον καταγαγεῖν. The measures of the verses are thus :—

———— Τρεῖς μόνους  
Σκώληκας ἔτι τούτους δέ μ’ ἔασον καταγαγεῖν.

Well, I hope, I have fully shown, without offending their ashes,

\* Athen. p. 384. Ἐπιγένης ὁ κωμωδοποιὸς ἐν Βάχχαις.

† P. 75. Ἐπιγένης ἐν Βραγχία.

§ Athen. p. 502.

‡ P. 498. Ἐπιγ. ἐν Βαχχία.

|| Poll. vii. 10.

(a) See Bentley’s Dissertat. pp. 109, &c.

that Gyraldus and Vossius were mistaken about Epigenes. I would only add, that we ought to correct in Suidas, 'Ηρωίην for 'Ηφαίην, and Βαρχεία for Βαρχεῖα, and I take the three words in Athenæus, Βαρχαῖς, Βραρχία, and Βαρχία, to be so many depravations of one and the same title of a Play.

The reader will please to take notice of Phalaris' expression, "That Aristolochus *wrote* Tragedies against him \*;" and to remember too, what I have shown before, that both Comedies and Tragedies for some time were unpremeditated and extemporal, neither published nor written. Allowing then that this Epigenes, or any other Sicyonian started Tragedy before Thespis, still it will not bring Phalaris off, unless his advocate can show that Tragedy was *written* before Thespis' time. But there is no ground nor colour for such an assertion; none of the ancients countenance it; no Tragedy is ever cited older than He. Donatus says expressly, he was the first that *wrote*: and it is incredible that the belief of his first inventing Tragedy should so universally obtain as we have shown it did, if any Tragedies of an older Author had been extant in the world. Nay, I will go a step farther, and freely own my opinion, "That even Thespis himself published nothing in writing:" and if this be made out, the present argument against the Epistles will still be the stronger, though even without it, it is unanswerable, if Thespis be younger than the true Phalaris, which I will prove by and by. But I expect now to hear a clamour against "Paradoxes," and opposing great Authors upon slight or no grounds; for the Arundel Marble mentions the Ἀλκηστis of Thespis, and Julius Pollux his Πενθεύς, and Suidas four or five more; and Plutarch, with Clemens Alexand. produce some of his verses. No question but these are strong prejudices against my new assertion, or rather suspicion; but the sagacious reader will better judge of it when he has seen the reasons I go upon.

This I lay down as the foundation of what I shall say on this subject, That the famous Heraclides, of Pontus, set out his own Tragedies in Thespis's name. "Aristoxenus, the Musician, says" (they are the words of Diogenes Laertius†) "that Heraclides made Tragedies, and put the name of Thespis to them." This

\* Ep. 63, ΓΡΑΦΕΙΝ τραγωδίας.

† Laërt. Herac. Φησὶ δ' Ἀριστοξένος ὁ Μουσικὸς καὶ Τραγωδίας αὐτὸν ποιῆν, καὶ Θέσπιδος αὐτὰς ἐπιγράφειν.

Heraclides was a Scholar of Aristotle's, and so was Aristoxenus too, and even a greater man than the other ; so that, I conceive, one may build upon this piece of History as a thing undeniable.

Now, before the date of this forgery of Heraclides, we have no mention at all of any of Thespis's remains. Aristotle, in his Poetry, speaks of the origin, and progress, and perfection of Tragedy ; he reads a lecture of Criticism upon the fables of the first writers ; yet he has not one syllable about any piece of Thespis. This will seem no small indication that nothing of his was preserved ; but there is a passage in Plato that more manifestly implies it. "Tragedy," says he, "is an ancient thing, and did not commence, as people think, from Thespis, nor from Phrynichus\*." Now from hence I infer, if several persons in Plato's time believed Tragedy was invented by Phrynichus, they must never have seen nor heard of any Tragedies of Thespis ; for, if they had, there could have been no controversy which of the two was the inventor, for the one was a whole generation younger than the other. But Thespis's Tragedies being lost, and Phrynichus's being the ancientest that were preserved, it was an inducement to several to believe him the first Author.

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εδιδαξεν αλ . . . στιν . . . . . τεθηο . . ραγος . . .* But the Reverend Dr. Mill assures me, that at present there is nothing of ΑΛ . . .

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ΣΤΙΝ to be seen ; and if any thing can be made of the first letter, it seems to be O rather than A. I suppose it is plain enough already from the Epoch about Susarion \*, that Mr. Selden was not over-accurate in copying the inscription ; and this very place before us is another proof of it ; for, instead of ΑΧΙ . . . ΟΣ, as he published it, I am informed by the same very good hand, that it is yet legibly and plainly ΠΡΩΤΟΣ ΟΣ· but, besides the uncertainty of this ΑΛ . . . στιν, which is now wholly defaced in the Marble, the very Inscription itself evinces, that it ought not to be read ΑΛΚΗΣΤΙΝ· for the Author of it never sets down the name of any Play ; not when he gives the date of Æschylus's first victory †,—not when he speaks of Sophocles ‡,—not where he mentions Euripides §,—nor on any other occasion ; and it is utterly improbable that he would do it in one single place, and omit it in so many others that equally deserved it. Add to all this the express testimony of Suidas, “ That Phrynichus was the first that made women the subject of Tragedy || ;” his master Thespis having introduced nobody but men. There could be no play, therefore, of Thespis's with the title of Alcestis.

I shall now consider the passage in Clemens Alexandrinus. “ Thespis the Tragic Poet,” says that very excellent Author, “ writes thus ¶ :—

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This supposed fragment of Thespis, as Clemens himself explains it, and as I have farther proved out of Porphyry \*\*, relates to those four artificial words, Κναξζβι, Χθύπτῃς, Φλεγμῶ, Δρόψ, which comprehend exactly the whole xxiv letters of the Greek alphabet. Now I say, if these xxiv letters were not all invented

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Heraclides was a Scholar of Aristotle's, and so was Aristoxenus too, and even a greater man than the other ; so that, I conceive, one may build upon this piece of History as a thing undeniable.

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in Thespis's time, this cannot be a genuine fragment of his. The consequence, I think, is so very plain, that even Mr. B., with his new System of Logic, cannot give us a better. We must know, then, that it was a long time after the use of Greek writing; nay, of writing books too, before the Greek alphabet was perfected as it now is, and has been for 2000 years. It is true there were then the very same sounds in pronunciation (for the language was not altered), but they did not express them the same way in writing. E served in those days for both E and H, as one English E serves now for two distinct sounds in THEM and THESE; so O stood for both O and Ω; and the sound of Z was expressed by ΔΣ, of Ζ by ΚΣ, of Ψ by ΠΣ; and the three aspirates were written thus, TH, ΠH, KH, which were afterwards Θ, Φ, X. At that time we must imagine the first verse of Homer to be written thus (a):—

MENIN AEIΔE THEA ΠEΛEIAΔEO AKHIAEΩΣ.

And the same manner of writing was in Thespis's time, because the alphabet was not completed till after his death; for it is universally agreed that either Simonides, or Epicharmus, or both, invented some of the letters. Pliny says, "That Ζ H Ψ Ω are reported to be Simonides's; and that Aristotle says there were XVIII old letters; and believes that Θ and X were added by Epicharmus rather than Palamedes\*." Marius Victorinus says, "Simonides invented Θ Φ X †." "Simonides added four," says Hyginus; "and Epicharmus two ‡;" but Jo. Tzetzes says, "Epicharmus added three, and Simonides two §." But these little differences are of no consequence in our present argument; for the whole XXIV are mentioned in this pretended fragment of Thespis. It is sufficient then for our purpose if any of them were invented either by Epicharmus or Simonides; for Epicharmus could not

\* Plin. vii. 56. "Simonidem Melicum ΖΗΨΩ. Aristoteles xviii priscas fuisse, et duas ab Epicharmo additas ΘX, quam à Palamede mavult."

† Mar. Victorinus, p. 2459.

‡ Hygin. Pab. 277.

§ Tzetz. Chil. xii. 398.

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(a) For more detailed information on the subject of the improvement of the Greek alphabet, see Payne Knight's *Prolegomena ad Homerum*, Sect. LXXIX. and Porson's *Review of it*, No. IV. *Magnum Criticum*.

be above xxvii years old, and very probably was much younger at Olymp. lxi, which is the latest period of Thespis; and Simonides, at the same time, was but xvi, as we have it upon his own word\*. Now, to waive the authority of the rest, even Aristotle alone, who could know the truth of what he said from so many inscriptions written before Epicharmus's time, and still extant in his own, is a witness infallible. This passage, therefore, ascribed to Thespis is certainly a cheat, and in all probability it is taken from one of the spurious Plays that Heraclides fathered upon him.

In the next place, I will show that all the other passages quoted from Thespis, are belonging to the same imposture. Zenobius informs us, "That at first the Choruses used to sing a Dithyramb to the honour of Bacchus; but in time the Poets left that off, and made the Giants and Centaurs the subject of their Plays; upon which the spectators mocked them, and said That was nothing to Bacchus. The Poets, therefore, sometimes introduced the Satyrs, that they might not seem quite to forget the God of the Festival †." To the same purpose we are told by Suidas, "That at first the subject of all the Plays was Bacchus himself, with his company of Satyrs; upon which account those Plays were called Σατυρικά but afterwards, as Tragedies came in fashion, the Poets went off to Fables ‡ and Histories, which gave occasion to that saying, This is nothing to Bacchus." And he adds, "That Chamæleon says the same thing in his Book about Thespis §." This Chamæleon was a very learned man, and a scholar of Aristotle's. And we may gather from the very name of this treatise of his, that Thespis was some way concerned in this alteration of Tragedy; either he was the last man that used all Satyrical Plays, or the first man that left them off. But whether of the two it was we could not determine, unless Plutarch had helped us out in it:—"When Phrynichus and Æschylus," says he, "turned the subject of Tragedy to Fables and doleful stories, the people

\* See Bentley's Dissertat. p. 30.

† Zenob. ver. 40. Αἰαντας καὶ Κενταύρους λέγειν ἐπιχείρουν. Perhaps the true reading is Γίγαντας.

‡ Suid. in Οὐδὲν πρὸς Διόν.

§ Χαμαιλίων ἐν τῷ περὶ Θέσπιδος.

said, What is this to Bacchus \* ?"—for it is evident, from this passage of Plutarch, compared with the others before, that the true Thespis's Plays were all Satyrical (that is, the plot of them was the story of Bacchus, the Chorus consisted of Satyrs, and the argument was merry), and that Phrynichus and Æschylus were the first introducers of the new and doleful Tragedy. Even after the time of Thespis, the serious Tragedy came on so slowly, that of fifty Plays of Pratinas, who was in the next generation after Thespis, two-and-thirty are said to have been satyrical †.

But let us apply now this observation to the Fragments ascribed to Thespis, one of which is thus quoted by Plutarch ‡ :—

Ὅρᾳς, ὅτι Ζεὺς τῷδε πρωτεύει θεῶν,  
 Οὐ ψεῦδος οὐδὲ κόμπον, οὐ μωρὸν γέλων  
 Ἀσκῶν τὸ δ' ἡδὺ μοῦνος οὐκ ἐπίσταται.

“ What differs this,” says Plutarch, “ from that saying of Plato, That the Deity was situated remote from all pleasure and pain § ?” Why truly, it differs not at all, and I think there needs no other proof that it could not belong to a satyrical, ludicrous Play, such as all Thespis's were ; for surely this is not the language of Bacchus and his Satyrs ; nay, I might say it is too high and philosophical a strain even for Thespis himself. But suppose the Author could have reached so elevated a thought, yet he would never have put it into the mouth of that drunken voluptuous god, or his wanton attendants. Even Æschylus, the grave reformer of the Stage, would rarely or never bring in his heroes talking sentences and philosophy ||, believing that to be against the genius and constitution of Tragedy ; much less, then, would Thespis have done so, whose Tragedies were nothing but droll. It is incredible, therefore, that this Fragment should be genuine, and we may know at whose door to lay it, from the hint afforded us by Plutarch, though he was not aware of it ; for the thought, as he has shown us, was Plato's ; and to whom, then, should the Fragment belong but to

\* Plut. Symp. l. i. c. 1. Φρυνίχου καὶ Αἰσχύλου τὴν τραγωδίαν εἰς μύθους καὶ πάθη προαγόντων.

† Suid. in Πρατ.

‡ Plut. de Aud. Poët. τὰ δὲ τοῦ Θέσπιδος ταυτί.

§ Πόρρω ἡδονῆς καὶ λύπης ἴδρυται τὸ θεῖον.

|| Τὸ γνωμολογικὸν ἀλλότριον τῆς τραγωδίας ἡγούμενος. Vita Æsch.

Heraclides, the counterfeit Thespis, who was at first a scholar of Plato's \*, and might borrow the notion from his old master?

Another verse is quoted by Julius Pollux †, out of Thespis's Pentheus:—

Ἔργῳ νόμιζε νευρίδας ἔχειν ἐπενδύτην.

where, for νευρίδας ἔχειν, we may correct it νεβρίδ' ἔχειν. Now the very titles of this Play, Πενθέυς, and of the others mentioned by Suidas, Ἀβλα Πελίου ἢ Φόρβας, and Ἰερεῖς and Ηἰθέοι, do sufficiently show that they cannot be satyrical Plays, and consequently not Thespis's, who made none but of that sort. The learned Casaubon, after he has taught us from the ancients that Thespis was the inventor of Satyrical Plays,—“ Yet among the Plays,” says he, “ that are ascribed to Thespis, there is not one that appears to have been satyrical. Πενθέυς, indeed, seems to promise the fairest to be so; but we have observed that the old Poets never brought the Satyrs into the story of Pentheus ‡.” I have willingly used the words of Casaubon, though I do not owe the observation to him, because his judgment must needs appear free and unbiassed, since he had no view nor suspicion of the consequence I now make from it; for the result of the whole is this, That there was nothing published by Thespis himself, and that Heraclides's forgeries imposed upon Clemens, and Plutarch, and Pollux, and others; which, by the way, would be some excuse for Mr. B., if his obstinate persisting in his first mistake did not too widely distinguish his case from theirs.

The next thing that I am to debate with Mr. B. is the age of the true Thespis. And the witness that upon all accounts deserves to be first heard, is the Author of the Arundel Marble; for he is the ancientest Writer now extant that speaks of his age; he is the most accurate in his whole performance, and particularly he was curious and inquisitive into the history of Poetry and the Stage, as appears from the numerous æras there belonging to the several Poets; and, which is as considerable an advantage as any, we have the original Stone still among us, so that his numbers (where they are still legible) are certainly genuine, and not liable, as written books are, to be altered and interpolated by the neg-

\* Laërt. Heracl.

† Poll. vii. 13. Θέσπις, ἐν τῷ Πενθέϊ.

‡ Casaub. de Sat. p. 157, & 30.

ligence or fraud of transcribers. The remaining letters of Thespis's epoch are these:—*Αφ' οὗ Θέσπις ὁ ποιητὴς . . . . πρῶτος ὃς καὶ ἐδίδαξεν . . . . τέθη ὁ . . μᾶλτος* which imply almost as manifestly as if the whole was entire, “That Thespis FIRST invented Tragedy; and the GOAT was made the prize for it.” The very year indeed when this was done cannot now be known from the Marble, for the numbers are worn out by time and weather; but we can approach as near to it as the present argument requires; for we are sure it must be some year in the interval between the preceding and following epochs, because the whole Inscription proceeds in due order and succession of time. Now the preceding epoch is “Cyrus's victory over Croesus, and the taking of Sardes \*,” which, as all the best Chronologers, Scaliger, Lydiate, Petavius, &c. agree, was Olymp. LIX, 1; or, at lowest, at Olymp. LVIII, 2. The following is “The beginning of Darius's reign, Ol. LXV, 1 †.” But if Tragedy was invented by Thespis between the Olympiads LIX, 1, and LXV, 1. how could Phalaris have intelligence of it, who was put to death before, at Olymp. LVII, 3?

This account in the Marble establishes, and is mutually established by the testimony of Suidas, who informs us “That Thespis made (the first) Play at Ol. LXI ‡; which period falls in between two epochs that go before and after Thespis. And Mr. Selden, who first published the inscription and viewed and measured the stone, supplies the numbers there from this passage of Suidas:—and “the space,” he says, “where the letters are defaced agrees with that supplement §.” Mr. Selden has been followed by every body since; and Suidas's date is confirmed by another date about Phrynichus, Thespis's scholar: “For Phrynichus taught at Olymp. LXVII ||, which is XXIV years after Thespis; and is a competent distance of age between the Scholar and the Master. But if Mr. B. will still protest against this supplement of the Marble, let him do here as he did before in the epoch to Susarion, “take fairly the middle of the account,” between the two epochs before and after it. And what will he get by it? The former epoch is Olymp. LIX, 1; the latter, LXV, 1; the middle of these two is Olymp. LXII, 1, which is IV years later than Suidas himself places him.

\* Lin. 57.

† Lin. 59.

‡ Suid. in *Θέσπις*. *Ἐδίδαξεν ἐπὶ τῇς α'. καὶ ξ'. ὀλυμπιάδος.*

§ “Spatio lacunæ annuente.”

|| Suid. *Φρύνιχος.*

But let us see Mr. B.'s noble attempt to invalidate this testimony of the Arundel Marble; for, like a young Phaeton, he mounts the chariot, and boldly offers to drive through the loftiest region of criticism; but he is tumbled down headlong in a most miserable manner. The thing he enterprises is this,—he charges the *graver* of the Marble with an omission of a whole line, or perhaps of several; for this he does not determine. The original paper, which the graver was to copy, he supposes to have been thus:—

Ἄφ' οὐ Θέσπιδος ὁ ποιητῆς . . . . .

. . . . .

Ἄφ' οὐ Φρύνιχος ὁ ποιητῆς . . . . . αχι . . . . . ος ἐδίδαξεν Ἄλ . . .  
στιν . . . . . τέθη ὁ . . . ῥάγος . . . . . The space between Θέσπιδος ὁ  
ποιητῆς and Ἄφ' οὐ Φρύνιχος, which is now omitted by the *negligence*  
of the *graver*, contained, as he imagines, the epoch belonging to  
Thespis; that is, the name and the date of his Play, and of the  
Athenian Archon. But, when the graver had cut the first line, as  
far as Ποιητῆς, he unluckily throws his eye on the lower line; and  
finding the word Ποιητῆς there in the same situation, he thinks  
himself right, and goes on with the rest that followed it; and so  
tacks the epoch to Thespis, which really and in the original be-  
longed to Phrynichus. This wonderful achievement our Examiner  
seems mightily pleased with; he inculcates it once and twice, and  
applauds his own sagacity in it: but perhaps he will be a warning  
hereafter to all *young* and unfledged Writers,—to learn to go, be-  
fore they pretend to fly.

The pretences for this charge upon the Marble-graver are so  
very weak and precarious, so improper and useless to Mr. B.'s own  
design, that I confess I should be wholly astonished at his manage-  
ment, if I was not now a little acquainted with this “odd work  
of his,” as himself calls it. His first pretence is, “That Ἀλκηστις,  
which the Graver has made to be Thespis's Play was the name of a  
Play of Phrynichus; but is nowhere reckoned among Thespis's  
but here.” But I have already shown that Ἀλκηστις was only a  
supplement of Mr. Selden's, and a very false conjecture, from the  
dim letters ΑΛ . . . ΣΤΙΝ, which now are quite vanished; and  
that really neither Ἀλκηστις, nor any other title of a Play, are  
mentioned in the Marble. But suppose it was Ἀλκηστις there;—  
pray where is the consequence that Mr. B. would infer from it?  
Did Thespis make no Tragedies but what are mentioned by Sui-

das? Does not Suidas himself expressly say “That those were the names of “*SOME* of his Plays \*;”—not *ALL* that he ever made? And what an admirable argument is it:—“Alcestis was a Play of Phrynichus, therefore none of Thespis had the same title!”—as if the same story and the same persons were not introduced over and over again by different hands! Among the few Tragedies that are yet extant, we have an Ἡλεκτρα of Sophocles, and another Ἡλεκτρα too of Euripides. Nay, besides this very Ἀλκηστις of Phrynichus, and another called Φοίνισσαι, there was an Ἀλκηστις and Φοίνισσαι of Euripides too; both which are still in being: why then might not Phrynichus write one Tragedy after Thespis, as well as Euripides write two after him?

The next pretence for accusing the Marble-graver of an omission of some lines is, “Because it is a case that is known often to have happened in the copying of Manuscripts.” Here is another consequence, the very twin to that which went before—“Because omissions often happen in copying MSS., therefore this is an omission in the epoch of Thespis.” If this argument had any force in it, it would equally hold against all the other epochs of this Marble, and against all Marbles and MSS. whatsoever; for what will be able to stand the shock if this can be thrown down, by saying, “That omissions often happen?” Mr. B., if he would make good his indictment against the Graver, ought to prove from the place itself, from the want of connection, or some other defect there, that there is just reason to suspect some lines have been left out;—but to accuse him upon this general pretence, because “other Copiers have been negligent,” has exactly as much sense and equity in it as if Mr. B. should be charged with meddling with what he understands not and exposing his ignorance, because it is a case that is known “often to have happened in the crude Books of *young writers*.” And besides this, there is another infirmity that this argument labours under; for though a Copier may sometimes miss a line or two by taking off his eye, yet, if he have but the common diligence at least to compare his copy with the original, he discovers his own omissions, and presently rectifies them; and by this means it comes to pass that such deficiencies in the texts of MSS. are generally supplied and perfected by the same hand, in

\* Suid. Θίσπ. τῶν δραμάτων αὐτοῦ, Ἄθλα Πιρίου, &c.—ποτὰ τὰ δράματα.

the margin. Though we should suppose, therefore, that the Stone-cutter might carelessly miss something, yet, can we suppose too that the Author of the Inscription would never read what was engraved there? Would a person of learning and quality, as he appears to have been, who had taken such accurate pains to deduce a whole series of Chronology from before Deucalion's Deluge to his own time, and for the benefit of posterity to engrave it upon Marble, and set it up in a conspicuous place as a public Monument, be at last so stupidly negligent as not to examine the Stone-cutter's work,—where the missing of a single letter in the numbers of any æra would make the computation false, and spoil the Author's whole design? What mad work would it make then, if, as Mr. B. affirms, whole lines were omitted by the Stone-cutter, and passed uncorrected? Is it possible that the worthy Author of the Monument (I might say perhaps *the Authors*; for it seems to have been done at a public charge) should act so inconsistently? Mr. B. if he pleases, may think so, or affirm it without thinking; but when he catches me affirming it, I will give him leave to tell me again in his well-bred way,—“That my head has no brains in it.”

For the epoch itself assures me that there was no omission here by the Stone-cutter. The words are 'Αφ' οὗ Θέσπης ὁ ποιητῆς . . . . . πρῶτος ὃς καὶ ἐδίδαξεν . . . . τέθη ὁ . ῥάγος. Now if all the words after ποιητῆς belong to Phrynichus, as Mr. B. says, and not to Thespis, as the Stone-cutter says,—pray, what is the meaning of ΠΡΩΤΟΣ, FIRST? Thespis, I know, FIRST invented Tragedy; and that was worthy of being recorded here, as the invention of Comedy was before. But what did Phrynichus FIRST find out that deserved to be named here? Why, he “FIRST brought in women into the subject of his Plays\*,” which is a business of less moment than that of Æschylus, who *first* added a Second Actor; or of Sophocles, who added a Third: yet neither of these two improvements are registered in the Marble: and why then should that of Phrynichus be mentioned when theirs are omitted? But I will not charge it as a fault upon Mr. B. that he neglected to gather this hint from the word ΠΡΩΤΟΣ; for the common Editions of the Marble have it not. But, I am afraid, he will not easily excuse himself for not observing the next words, . . . τέθη ὁ

\* Suid. φρύν.



. . . πάγος; which have been always hitherto thought to signify “That the GOAT was made the prize of Tragedy.” Now certainly the proper place of mentioning this *prize* was at the epoch of Thespis, the Inventor of Tragedy; for so the prizes of Comedy, “the cask of wine, and the basket of figs,” are mentioned in the epoch of Susarion, the Inventor of Comedy. And what blindness was it in Mr. B. not to observe this, when he so boldly tells the Stone-cutter, and the man that set him to work, that they had dropt a whole line; and that these words belong to Phrynichus? Pray what could ΤΡΑΓΟΣ the GOAT have to do in the epoch of Phrynichus? Does Mr. B. believe that sorry prize was continued after Tragedy came into reputation? Would Phrynichus, or any body for him, have been at the charge of a Stage, and all the ornaments of a Chorus and Actors, for the hopes of winning a Goat, that would hardly pay for one vizard? In the following epochs of Æschylus, Sophocles, Euripides, &c. there is no mention of the Goat: and, if this epoch had belonged to Phrynichus, no Goat had been here neither.

But Mr. B. rather suspects “That the Graver did make an omission, because the next æra in the Marble falls as low as Olymp. LXVII; before which time it is not to be doubted but the Alcestis of Phrynichus (that Phrynichus who was Thespis’s scholar) was added.” Now, with his leave, I shall make bold to ask him one question, in words of his own, “Whether it was proper and prudent in him to accuse the Stone-cutter of *negligence*,” by an argument that discovers a shameful *negligence* in himself? for “the next æra is not so low as Ol. LXVII.” As Mr. Selden has published it, it is but Ol. LXV, 4. But without doubt Mr. Selden mistook the letters of the inscription (as the learned Dr. Prideaux has observed before me), and for III read III; *i. e.* 3, instead of 6: so that the true æra that comes after Thespis is Olymp. LXV, 1; but the æra that Mr. B. speaks of, Olymp. LXVII, is the next but one after Thespis. Is not Mr. B. now an accurate Writer, and a fit person to correct a Stone-cutter? or shall we blame his Assistant “that consulted Books for him?” But the Assistant may be rather supposed to have written this passage right, and the mistake be Mr. B.’s; “for that is a case known often to have happened in the copying of Manuscripts.”

But the Gentleman makes amends, with telling us a piece of

most certain news ; “ for it is not to be doubted,” he says, “ but the *Alcestis* of Phrynichus was acted before Olymp. LXVII.” Now I would crave leave to inquire of him how he came to hear of this news ? But perhaps he will tell me, “ I may as well ask how he came to hear his name was Phrynichus ? Fame, that told him the one, must tell him the other too.” But, if he do not trust too much to Fame (which I advise him not to do, for she often changes sides), I would then tell him a piece of news, quite contrary to his, “ That it is not to be doubted but *Alcestis* was NOT acted before Olymp. LXVII, because that Olympiad was the very first time that Phrynichus wrote for the Stage ; and he was alive and made Plays till XXXV years after. I will tell him too some other particulars about this Phrynichus ; but, before I do that, he will give me leave to expostulate a little about his conduct in this quarrel with the Stone-cutter ; the whole ground of which, as the case plainly appears, was this :—Mr. B. would have Thespis placed earlier in the Marble than Ol. LXI, because Phalaris was dead before that Olympiad ; and consequently could not hear of Tragedy, unless Thespis was earlier. Upon this, he indicts the Stone-cutter for an idle fellow ; who, after he had graved ‘Αφ’ οὐ Θέσπης ὁ ποιητῆς, skipped a whole line, and tacked the words which concerned Phrynichus to the name of Thespis. Now, allowing that the poor Stone-cutter should confess this and plead guilty, pray what advantage would Mr. B. and his Sicilian Prince get by it ? for let it be as he would have it, ‘Αφ’ οὐ ὁ Θέσπης ὁ ποιητῆς . . . . and that the line that should have come after was really omitted,—yet, however, since THESPIS is named there, there is something said about him in the very original which the Graver should have copied ; and though the æra of it be lost by the Graver’s *negligence*, yet we are sure, from the method of the whole Inscription, that this lost æra must needs be later than that which comes before it. But the æra that comes before it, “ Cyrus’s victory over Cræsus,” is Olymp. LIX, 1, or at soonest, LVIII, 3 ; and the death of Phalaris, as Mr. B. himself allows through all his Examination, was at Ol. LVII, 3. What is it then that he aims at, in his charge against the Stone-cutter ?—could he carry his point against him ever so clearly, yet his Phalaris is still in the very same condition, for he died, we see, VIII years, or V at least, before Thespis is spoken of in the *original* Inscription. And

is not this a substantial piece of *dulness* (it is one of his own civil words!) to make all this bustle about omissions in the Marble, when, if all he asks be allowed him, he is but just as he was before? I am afraid his readers will be tempted to think that, whether the Stone-cutter was so or no, his accuser has here shown himself a very ordinary workman.

Having thus vindicated the Graver of the Inscription from the insults of our Examiner, I shall now put in a word in behalf of the Author of it. That excellent Writer here tells us, that the *first* performance of Thespis was after Olymp. LIX, 1; for this is the plain import of his words, and those learned men “who have taken pains to illustrate this Chronicle,” have all understood them so. But Mr. B. will not take up with this authority; for he affirms—“Some of Thespis’s Plays were acted about Olymp. LIII; and if this here, about Olymp. LX, was his, it was rather one of his last than the first; but his real opinion is, that it was neither the first nor last, but Phrynichus’s Play, erroneously applied to Thespis.” Now, in answer to this, I dare undertake from the same topic that Mr. B. uses, *i. e.* “a comparison of Thespis’s age with Phrynichus’s,” to prove the very contrary;—that this Play, about Olymp. LX, could not be Phrynichus’s; and that in all probability it was the first of Thespis.

Suidas, to whom the whole learned world confess themselves much obliged for his accounts of the age and works of so many Authors, tells us “Phrynichus was Thespis’s scholar \*;” and Mr. B. himself expressly affirms the same †. Plato names them both together as pretenders to the invention of Tragedy; where he says “That Tragedy did not begin, as men believe, from Thespis, nor from Phrynichus ‡.” And if any one will infer from this passage of Plato that the two Poets were nearer of an age than Master and Scholar usually are, he will make my argument against Phalaris so much the stronger; for by this means Thespis will be nearer to Phrynichus’s age and remoter from Phalaris’s. But I am willing to suppose with Mr. B. that Phrynichus was Scholar to Thespis; so that, if we can but fix the Scholar’s age, we may gather from thence the age of the Master. Now Phrynichus made

\* Suid. in Φρύν. Μαθητῆς Θίσπειδος.

† P. 168.

‡ Plato in Minoë.

a Tragedy at Athens, which he intituled (*Μιλήτου δλωσις*) “ The Taking of Miletus.” “ Callisthenes says (they are the words of Strabo) that Phrynichus the Tragic Poet, was fined by the Athenians a thousand drachms, for making a Tragedy, called The Taking of Miletus by Darius\*.” And Herodotus, an older Author than he:—“ When Phrynichus,” says he, “ exhibited his Play, The Taking of Miletus, the whole Theatre fell into tears, and fined the Poet a thousand drachms; and made an order that nobody ever after should make a Play of that subject †.” The same thing is reported by Plutarch ‡, Ælian §, Libanius ||, Ammianus Marcellinus ¶, the Scholiast on Aristophanes \*\*, and Joh. Tzetzes ††. But the Taking of Miletus, the whole story of which is related by Herodotus, was either at Olymp. LXX or LXXI, as all Chronologers are agreed; and the Tragedy of Phrynichus being made upon that subject, we are sure that he must be alive after Ol. LXX. But there is another Tragedy of his, called *Φοίνισσαι*, which will show him to have been still alive above xx years after that Olympiad. It is cited by the Scholiast on Aristophanes ‡‡, and Athenæus §§ gives us an Iambic out of it:—

*Ψαλμοῖσιν ἀντίσπαστ' αἰδόντες μέλι.*

But the writer of the argument of Æschylus's *Persæ* has the most particular account of it:—“ Glaucus,” says he, “ in his Book about the Subjects of Æschylus's Plays,” says ||| “ his *Persæ* were borrowed from the *Phœnissæ* of Phrynichus; the first verse of which *Phœnissæ* is this:—

“ *Τὰδ' ἐστὶ Περσῶν τῶν πάλαι βεβηκότων*”

and a eunuch is introduced, bringing the news of Xerxes's defeat, and setting chairs for the ministers of state to sit down on ¶¶.” Now it is evident from this Fragment, that Phrynichus was yet

\* Strabo xiv. p. 635. *Μιλήτου ἄλωσιν ἀπὸ Δαρείου.*

† Herod. vi. c. 21. ‡ Plut. *Præc. Reip. gerendæ.* § Æl. xii. 17.

|| Liban. tom. i. p. 506. ¶ Amm. xvii. 1. \*\* Schol. Arist. p. 364.

†† Tzet. Chil. viii. 156. ‡‡ Schol. Arist. p. 518.

§§ Athen. p. 635. *Φρύν. ἐν Φοινίσσαις.*

||| Ἐκ τῶν Φοινισσῶν Φρυνίχου τοὺς Πέρσας παραπιποιῆσθαι.

¶¶ Τὴν τοῦ Ξέρξου ἦτταν.

alive after Xerxes's expedition, *i. e.* Olymp. LXXV, 1. Nay, three years after this Olympiad, he made a Tragedy at Athens, and carried the victory, Themistocles being at the charge of all the furniture of the Scene and Chorus\*; who, in memory of it, set up this inscription: ΘΕΜΙΣΤΟΚΛΗΣ ΦΡΕΑΡΙΟΣ ΕΧΟΡΗΓΕΙ· ΦΡΥΝΙΧΟΣ ΕΔΙΔΑΣΚΕΝ· ΑΔΕΙΜΑΝΤΟΣ ΗΡΧΕΝ, *i. e.* "Themistocles, of the parish of Phreari, was at the charge; Phrynichus made the Tragedy; and Adimantus was Archon." And I am apt to believe that Phœnissæ was this very Play which he made for Themistocles; for what could be a more proper subject and compliment to Themistocles than Xerxes's defeat, which he had so great a hand in? Now we are sure, from the name of the Archon, that this was done at Olymp. LXXV, 4; and how long the Poet survived this victory, there is nobody now to tell us.

To compare this now with Mr. B.'s doctrine about the age of Thespis and Phrynichus: "It is not to be doubted," says he, "but the Alcestis of Phrynichus was acted before Olymp. LXVII." There spoke an oracle,—"it is not to be doubted;" because we find him still making Tragedies xxxvi years after. Mr. B. declares *his opinion* twice, "That a Play acted about Olymp. LX, was not made by Thespis, but by Phrynichus." Who will not rise up now to this Gentleman's *opinion*? That Play must needs be Phrynichus's, because he was working for the Stage still, nay, and carried the prize there, LXIII years after that Olympiad. This, I think, is a little longer than Mr. Dryden's vein has yet lasted; which, Mr. B. says, "is about xxxvi years." But I can help him to another instance that will come up with it exactly to a single year; for Sophocles began Tragedy at the age of xxviii, and held out at it till the age of xci†; the interval LXIII. If this example will bring off Mr. B. for saying the Play is Phrynichus's against the plain authority of the Marble, it is at his service; but with this reserve, that he shall not abuse me for *lending* it; for I have had too much of that already.

But, if I may venture to guess any thing that Mr. B. will think or say, I conceive that, upon better consideration, he will be willing to allow Suidas's words, "That Phrynichus got the prize at Ol.

\* Plut. in Themist. χορηγῶν τραγῳδοῖς.

† Marm. Arund.

LXVII \*, to be meant of his *first* victory ; for so we find in the Marble that the *first* victories of Æschylus, Sophocles, and Euripides, are the only ones recorded †. And if Phrynichus began at Olymp. LXVII, then the distance between his first and his last (that we know of) will be xxxvi years ; which is the very space that Mr. B. assigns to Aristophanes and Mr. Dryden. And it hits too with what the same Suidas has delivered about Thespis, “ That he exhibited a Play at Olymp. LXI ‡ ;” for, if we interpret this passage, like the other about Phrynichus, that it was Thespis’s *first* Play—then the Master will be older than the Scholar by about xxv years ; which is a competent time ; and, I believe, near upon the same that the very learned person whom Mr. B. so much honours “ by letting the world know he had all his knowledge in these matters from him” (which they that know that person’s eminent learning will think to be no compliment to him) is older than Mr. B. And I humbly conceive that all these hints and coincidences, when added to the express authority of the Marble, which sets Thespis after Olymp. LIX, will bring it up to the highest probability that Thespis first introduced Tragedy about Olymp. LXI ; which is xiv years after the true Phalaris was dead.

I observe Mr. B.’s emphatical expression, “ The Alcestis of Phrynichus, that Phrynichus who was Thespis’s Scholar ;” which seems to imply that he thought there were two Phrynichuses, both Tragic Poets ; and indeed the famous Lilius Gyraldus §, almost as learned a man as Mr. B., was of the same opinion. It is necessary, therefore, to examine this point, or else our argument from the date of Phrynichus’s Phœnissæ will be very lame and precarious ; for it may be pretended the Author of Phœnissæ was not “ that Phrynichus that was Thespis’s Scholar.” Now, with Mr. B.’s gracious permission (for I dare be free with Gyraldus) I will endeavour to show that there was but one Tragedian of that name. It is true there were two Phrynichuses that wrote for the Stage ; the one a Tragic, the other a Comic Poet ; that is a thing beyond question ; but the point that I contend for is, that there were not two Phrynichuses, Writers of Tragedy.

The pretence for asserting two Tragic Poets of that name, is a

\* Suid. in Φρύν. Ἐνίκαι ἐπὶ τῆς ξξ'. ὀλυμπιάδος.

† Marm. Arund. Πρῶτον ἐνίκησε.

‡ Suid. in Θείσπ.

§ Gyrald. De Poëtis.

passage of Suidas ; who, after he had named Φρύνιχος, &c. “ Phrynichus, the son of Polyphradmon or Minyras, or Chorocles, the Scholar of Thespis ;” and “ that his Tragedies are nine,” Πλευρωνία, Αἰγύπτιοι\*, &c., subjoins, under a new head, Φρύνιχος, &c.—“ Phrynichus, the son of Melanthas, an Athenian Tragedian : some of his Plays are Ἀνδρομέδα, Ἡριγόνη, and Πυρρίχαι.” This latter place is taken, word for word, out of Aristophanes’s Scholiast † ; who adds, that the same man made the Tragedy called “ The Taking of Miletus.” Now it may seem from these two passages, that there were two Phrynichuses, Tragic Poets ; for the one is called the son of Melanthas, the other not ; and the three Plays ascribed to the latter are quite different from all the nine that were made by the former. But, to take off this pretence, I crave leave to observe that the naming his father Melanthas is an argument of small force ; for we see the other has three fathers assigned to him ; so uncertain was the tradition about the name of his father : some authors therefore might relate that his father was called Melanthas, and yet mean the very same Phrynichus, that, according to others, was the son of Polyphradmon. And then the second plea, that the Plays attributed to the one are wholly different from those of the other, is even weaker than the former ; for the whole dozen mentioned in Suidas might belong to the same Phrynichus. He says, indeed, “ Phrynichus, Polyphradmon’s son, wrote nine Plays ;” because the Author he here copies from knew of no more ; but there might be more, notwithstanding his not hearing of them ; as we see there really were two, “ The Taking of Miletus,” and “ Phoenissæ,” that are not mentioned here by Suidas.

Having shown now what very slight ground the tradition about two Tragedian Phrynichuses is built on, I will give some arguments on my side, which induce me to think there was but one. And my first is, Because all the Authors named above, Herodotus, Callisthenes, Strabo, Plutarch, Ælian, Libanius, Amm. Marcellinus, Joh. Tzetzes, who speak of the Play called “ The Taking of Miletus,” style the Author of it barely Φρύνιχος ὁ Τραγικὸς, “ Phrynichus the Tragedian,” without adding ὁ Νεώτερος, “ the Younger,” as all of them, or some at least, would and ought to have done, if

\* Suid. in Φρύν. leg. Πλευρωνίαι, ex Tzetze ad Lycophronem.

† Σχολ. Arist. Vesp. p. 364.

this person had not been the famous Phrynichus that was Thepîs's Scholar. And so, when he is quoted on other occasions by Athenæus, Hephæstion, Isaac Tzetzes, &c. he is called in like manner "Phrynichus the Tragic Poet," without the least intimation that there was another of the same name and profession.

Besides this, the very Scholiast on Aristophanes, and Suidas, who are the sole Authors produced, to show there were two Tragedians, do in other places plainly declare there was but one. "There were four Phrynichuses in all," says the Scholiast \* :

1. "Phrynichus, the son of Polyphradmon, the Tragic Poet.
2. "Phrynichus, the son of Chorocles, an Actor of Tragedies †.
3. "Phrynichus, the son of Eunomides, the Comic Poet.
4. "Phrynichus, the Athenian General ; who was concerned with Astyochus, and engaged in a plot against the government."

What can be more evident than that, according to this catalogue, there was but one of this name, a Tragedian ? But it is no wonder if, in Lexicons and Scholia compiled out of several authors, there be several things inconsistent with one another. So in another place, both the Scholiast ‡ and Suidas § make this fourth Phrynichus, the General, to be the same with the third, the Comic Poet : on the contrary, Ælian || makes him the same with the first : and he adds a particular circumstance, "That in his Tragedy *Πυρρίχαι*, he so pleased the Theatre with the warlike songs and dances of his Chorus, that they chose him as a fit person to make a General." Among the Moderns, some fall in with Ælian's story ; and some with the other ; but, with all deference to their judgments, I am persuaded both of them are false ; for Phrynichus the General was stabbed at Athens, Olymp. xcii, 2, as Thucydides ¶ relates ; but a more exact account of the circumstances of his death is to be met with in Lysias \*\* and Lycurgus ††, the Orators. This being a matter of fact beyond all doubt and controversy, I affirm that the date of his death can neither agree with the Tragic nor the Comic Poet's

\* Schol. Arist. p. 397, 130. And so Suidas in *Φρύν.* and *Λίχης*.

† See also p. 113, 358. *τραγικὸς ὑποκριτής*.

‡ Schol. p. 157.

§ Suid. in *Φρύν.* & *Παλαιίσμῳ*.

|| Æl. Var. Hist. iii. 8.

¶ Thucyd. viii. p. 617.

\*\* Lysias contra Agoratum, p. 136.

†† Lycurg. contra Leocratem, p. 163, 164.



composing of Tunes ; and he was before Æschylus\*.” And can it be doubted then any longer but that the same person is meant ? It is a problem of Aristotle’s, *Διὰ τὸ οἱ περὶ Φρύνιχον μᾶλλον ἦσαν μελοποιοί*, “ Why did Phrynichus make more Songs than any Tragedian does now-a-days † ? ” And he answers it, *Ἡ διὰ τὸ πολλαπλάσια εἶναι τότε τὰ μέλη ἐν ταῖς τῶν μέτρων τραγωδίαις*. Correct it *τὰ μέλη τῶν μέτρων ἐν ταῖς τραγωδίαις*. “ Was it,” says he, “ because at that time the Songs (sung by the Chorus) in Tragedies were many more than the Verses spoken by the Actors ? ” Does not Aristotle’s very question imply that there was but one Phrynichus a Tragedian ?

I will add one argument more for it, and that, if I do not much mistake, will put an end to the controversy ; for I will prove that the very passage in Aristophanes, where the Scholiast, and Suidas from him, tell us of this supposed second Phrynichus the Son of Melanthas, concerns the one and true Phrynichus the Scholar of Thespis. “ The ancient Poets,” says Athenæus, “ Thespis, Pratinas, Carcinus, and Phrynichus, were called *ὀρχηστικοί*, Dancers ; because they not only used much Dancing in the Choruses of their Plays, but they were common Dancing-masters, teaching any body that had a mind to learn ‡.” And to the same purpose Aristotle tells us, “ that the first Poetry of the Stage was *ὀρχηστικωτέρα*, more set upon Dances than that of the following ages§.” This being premised (though I had occasion to speak of it before), I shall now set down the words of the Poet || :—

Ὁ γὰρ γέρων, ὡς ἔπιδε διὰ πολλοῦ χρόνου,  
Ἦκουσέ τ’ αὐλοῦ, περιχαρὴς τῷ πρᾶγματι,  
Ὀρχούμενος τῆς νυκτός οὐδὲν παύσεται.  
Ταρχαῖ’ ἐκεῖν’ οἷς Θέσπιδι ἡγωνίζετο  
Καὶ τοὺς τραγωδοὺς φησὶν ἀποδείξειν κρόνους  
Τὸν νῦν, διορχησόμενος ὀλίγον ὕστερον.

Which are spoken by a Servant concerning an old fellow, his Master, that was in a frolic of Dancing. Who the Thespis was that is here spoken of, the Scholiast and Suidas pretend to tell us ; for they say “ It was one Thespis, a Harper ; not the Tragic

\* P. 166. Ἐπαινοῦσιν εἰς μέλη. ἦν δὲ πρὸ Αἰσχύλου.

† Arist. Prob. xix.

‡ Athen. i. p. 22. Οἱ ἀρχαῖοι ποιηταί.

§ Arist. Poët. iv.

|| Arist. Vesp. p. 364.

Poet\*.” To speak freely, the place has not been understood this thousand years and more, being neither written nor pointed right ; for what can be the meaning of Κρόνους τόν νοῦν ? The word Κρόνος alone signifies the whole ; and τόν νοῦν is superfluous and needless. And so in another place † :

Οὐχὶ διδάξεις τοῦτον, κρόνος ὦν.

I humbly conceive the whole passage should be thus read and distinguished :

Ὅρχούμενος τῆς νυκτὸς οὐδὲν παύεται  
 Τάρχαϊ' ἐκεῖν', οἷς Θέσπιδις ἠγωνίζετο.  
 Καὶ τοὺς τραγωδοὺς φησιν ἀποδείξειν κρόνους  
 Τοὺς νῦν, διορχησόμενος ὀλίγον ὕστερον.

“All night long,” says he, “he dances those old Dances that Thespis used in his Choruses ; and he says he will dance here upon the Stage by and by, and show the Tragedians of these times to be a parcel of fools, he will out-dance them so much.” And who can doubt now, that considers what I have newly quoted from Athenæus, but that Thespis (ὁ ἀρχαῖος) the old Tragic Poet (who lived cxiiv years before the date of this Play) ὁ ὀρχηστικός, the common Dancing-master at Athens, is meant here by Aristophanes ? So that the Scholiast and Suidas may take their Harper again for their own diversion ; for it was a common practice among those Grammarians, when they happened to be at a loss, to invent a story for the purpose. But, to go on with Aristophanes ; the old fellow begins to dance, and as he dances, he says

Κλῆθρα χαλάσθω τάδε· καὶ γὰρ δὴ  
 Σχήματος ἀρχὴ  
 (Οἱ· Μᾶλλον δέ γ' ἴσως μανίας ἀρχή)  
 Πλευρὰν λυγίσαντος ὑπὸ ῥώμης.

So the interlocution is to be placed here ; which is faulty in all the editions. “Make room there,” says he, “for I am beginning a Dance that is enough to strain a man’s side with the violent motion.” After a line or two, he adds

Πτήσσει Φρύνιχος, ὥσπερ ἀλέκτωρ,  
 (Οἱ· Τάχα βαλλήσεις)  
 Σκέλος οὐρανίον γ' ἐκλακτίζων.

\* Schol. ibid. Ὁ καθαγὼδός, οὐ γὰρ δὴ ὁ τραγικός. So Suidas in Θέσπιδι.

† Arist. Nub. p. 107.

Thus the words are to be pointed ;—which have hitherto been falsely distinguished. But there is an error here of a worse sort, which has possessed the copies of this Play ever since Adrian's time, and perhaps before. Πτήσσω signifies “ to crouch, and sneak away for fear,” as poultry do at the sight of the kite ; or a cock when he is beaten at fighting. The Scholiast\* and Ælian† tell us that—Πτήσσει Φρύνιχος, ὥσπερ ἀλέκτωρ—“ Phrynichus sneaks like a cock,” became a Proverb upon those “ that came off badly in any affair ;” because Phrynichus the Tragedian came off sneakingly, when he was fined 1000 drachms for his Play, Μιλήτου ἀλωσις. Now, with due reverence to Antiquity, I crave leave to suspect that this is a Proverb coined on purpose, because the Commentators were puzzled here. For, in the first place, “ to sneak away like a cock,” seems to be a very improper similitude ; for a cock is one of the most bold and martial of birds. I know there is an expression like this of some nameless Poet‡,

Ἐπτηξ' ἀλέκτωρ δοῦλον ὡς κλίνας πτέρον·

“ He sneaked like a cock, that hangs down his wings when he is beaten.”

But this case is widely different : for the comparison here is very elegant and natural, because the circumstance of *being beaten* is added to it ; but to say it in general of a cock, as if the whole species were naturally timid, is unwarrantable and absurd. As in another instance :—“ He stares like a man frightened out of his wits,” is an expression proper enough ; but we cannot say in general “ He stares like a man.” I shall hardly believe, therefore, that Aristophanes, the most ingenious man of an age that was fertile of great Wits, would let such an expression pass him, “ He sneaks like a cock.” But, in the next place, the absurdity of it is doubled and tripled by the sentence that it is joined with : “ Phrynichus,” says he, “ kicking his legs up to the very heavens in dances, crouches, and sneaks like a cock.” This is no better than downright nonsense : though, to say something in excuse for the Interpreters, they did not join ἐκλακτίζων with Φρύνιχος, as I do, but with the word that follows in the next verse. But if the reader pleases to consult the passage in the Poet, he will be convinced that the

\* Schol. ibid.

† Ælian. Var. Hist. liii. 17. Ἐπὶ τὸν κικλόν τι πασχόντων.

‡ Plut. in Alcib.

construction can be no other than what I have made it. Ἐκλακτισμὸς, says Hesychius, σχῆμα χορικὸν, ὀρχήσεως σύντονον (correct it σχῆμα χορικῆς ὀρχήσεως, σύντονον\*), “was a sort of dance, lofty and vehement, used by the Choruses.” And Julius Pollux, Τὰ ἐκλακτίσματα, γυναικῶν ἦν ὀρχήματα. ἔδει γὰρ ὑπὲρ τὸν ὤμον ἐκλακτίσαι. “The ἐκλακτίσματα,” says he, “were dances of women; for they were to kick their heels higher than their shoulders†.” But, I conceive, here is a palpable fault in this passage of Pollux: for certainly this kind of dance would be very unseemly and immodest in women. And the particle γὰρ, *for*, does farther show the reading to be faulty; for how can the throwing-up the heels as high as the head in dancing, be assigned as a *reason* why the dance must belong to Women? It would rather prove it belonged to Men, because it required great strength and agility. But the error will be removed, if instead of γυναικῶν, we correct it γυμνικῶν. The dance, says he, was proper to the γυμνικοὶ, Exercisers; *for* the legs were to be thrown up very high, and consequently it required *teaching* and *practice*. Well, it is evident now how every way absurd and improper the present passage of Aristophanes is.—If I may have leave to offer the emendation of so inveterate an error, I would read the place thus:—

ΠΛΗΣΣΕΙ Φρύνιχος, ὥσπερ ἀλέκτωρ  
 (Οἱ. Τάχα βαλλήσεις)  
 Σκέλος ἑρᾶνιόν γ' ἐκλακτίζων.

i. e. “Phrynichus STRIKES like a cock, throwing his heels very lofty.” This is spoken by the old fellow while he is cutting his capers; and in one of his frisks he offers to strike the servant that stood by with his foot as it was aloft. Upon which the servant says, Τάχα βαλλήσεις,—“You will hit me by and by, with your capering and kicking.” Πλήσσω is the proper term for a cock when he strikes as he is fighting; as Πληκτρον is his spur that he strikes with. The meaning of the passage is this: That in his dances he leaped up, and vaulted, like Phrynichus, who was celebrated for those performances; as it farther appears from what follows a little after:

\* So Pollux, iv. 14. τὸ σχίστας ἔλκειν, σχῆμα ὀρχήσεως χορικῆς.  
 † Pollux, *ibid*.

Καὶ τὸ Φρυνίχειον,  
 Ἐκλακτισάτω τις ὅπως  
 Ἀδόντες ἄνω σκέλος  
 Ὡζωσιν οἱ θεαταί \*.

Which ought to be thus corrected and distinguished :

Καὶ, τὸ Φρυνίχειον,  
 Ἐκλακτισάτω τις ὅπως  
 Ἰδόντες ἄνω σκέλος  
 Ὡζωσιν οἱ θεαταί.

i. e. “ And in Phrynichus’s way, frisk and caper, so as the spectators, seeing your legs aloft, may cry out with admiration.” Now to draw our inference from these several passages, it appears, I suppose sufficiently, that the Phrynichus here spoken of by Aristophanes was, as well as the Thespis, famous for his dancing ; and consequently, by the authority of Athenæus quoted above, he must be ὁ ἀρχαῖος Φρύνιχος, “ the ancient Phrynichus,” ὁ ὀρχηστικὸς, “ the master of dancing †.” Upon the whole matter then, there was but one Tragedian Phrynichus, the Scholar of Thespis ; and if so, we have fully proved already, from the dates of his Plays, that his master Thespis ought not to be placed earlier than about Olymp. LXI.

But I have one short argument more, independent of all those before, which will evidently prove that Thespis was younger than Phalaris ; for to take the earliest account of Thespis which Mr. Boyle contends for, he was contemporary with Pisistratus. But Pisistratus’s eldest son Hippias was alive at Olymp. LXXI, 2 † ; and after that was at the battle of Marathon, Olymp. LXXII, 2, where he was slain, according to Cicero §, Justin ||, and Tertullian ¶ ; but, if Suidas say true (out of Ælian’s book *De Providentia*, as

\* Arist. p. 365.

† We have part of an Epigram made by Phrynichus himself (a), in commendation of his dancing :

Σχήματα δ’ ὀρχησις τόσα μοι πόρην, ὅσσ’ ἐνὶ πόντῳ  
 Κύματα ποιῆται χεῖματι νύξ ὅλη.

‡ Marm. Arund.  
 || Just. ii. 9.

§ Cic. ad. Att. ix. 10.  
 ¶ Tert. adv. Gentes.

(a) Plut. Sympos. Qu. viii. 9.

one may guess by the style and matter), he survived that fight \*, and died at Lemnos of a lingering distemper : and this latter account seems to be confirmed by Thucydides and Herodotus : for the one says “ He was with the Medes at Marathon †,” without saying he was killed there ; and the other not obscurely intimates that he was not killed ; for he says, “ His tooth, that dropped out of his head upon the Attic ground, was the only part of his body that had a share in that soil ‡.” There are only two generations then from Thespis’s time to the battle of Marathon ; but there are four from Phalaris’s ; for Theron, the fourth from that Telemachus that deposed Phalaris §, got the government of Agrigentum, Olymp. LXXIII, 1, but three years only after that battle ; and he was then at least XL years old, as appears from the ages of his son and daughter. I will give a Table of both the lines of succession :

	1. Telemachus.	Phalaris.
	2. Emmenides.	
Thespis.	1. Pisistratus.	3. Ænesidamus.
	2. Hippias, Ol. LXXII, 2.	4. Theron, Ol. LXXII, 2.

It is true Hippias was an old man at that time ; though it appears, by the post and business Herodotus assigns him, that he was not so very old as some make him. But, however, let him be as old, if they please, as Theron’s father, yet still the case is very apparent that Thespis is one whole generation younger than Phalaris.

It may now be a fit season to visit the learned Examiner, and to see with what vigour and address he repels all these arguments that have settled the time of Thespis about Olymp. LXI. His authorities are Diogenes Laërtius and Plutarch, who shall now be examined. The point which Mr. B. endeavours to prove, is this : That Thespis acted Plays in Solon’s time, and consequently before the death of Phalaris. Now the words of Laërtius, which are all he says that any ways relate to this affair, are exactly these :— “ Solon,” says he, “ hindered Thespis from acting of Tragedies ; believing those false representations to be of no use ||.” Hence the

\* Suid. in Ἰππίας.

‡ Herod. vi. 106.

|| Laërt. Solone. Θέσπιν ἐκώλυσε τραγῳδίας ἄγειν τε καὶ διδάσκειν, ὡς ἀνωφελεῖ τὴν ψευδολογίαν.

† Thuc. vi. p. 452.

§ See above, p. 34, 35, 36.

Examiner infers that Thespis acted his Plays in the days of Solon ; so that his argument lies thus :—“ He was hindered from acting Tragedies ; *ergo*, he acted Tragedies :” *i. e.* he acted them, because he did not act them. Is not this now a syllogism worthy of the acute Mr. B. and his new System of Logic ?—And it is not a much better argument if you turn its face the quite contrary way ; for if Solon, when Thespis, as we may suppose, made application to him for his leave to act Tragedies, would not suffer him to do it, is it not reasonable to infer that Thespis acted none till after Solon’s death ?—which is the very account that I have established by so many arguments.

But are not the words of Plutarch more clear and express in the Examiner’s behalf ? It is true ; for this Author relates particularly “ That Solon saw one of Thespis’s Plays ; and then, disliking the way of it, he forbade him to act any more\*.” But what then ? how does it appear that this was done before Phalaris’s death ? If I should allow this story in Plutarch to be true, yet Mr. B. will find it a difficult thing to extort from it what he aims at. “ Why, yes,” he says, “ Solon was Archon, Olymp. XLVI, 3 ; which is XLIV years before Phalaris was killed. Here Mr. B. supposes that this business with Thespis happened in the year of Solon’s Archonship ; which is directly to oppose his own Author Plutarch, who relates at large how Solon, after he was Archon, travelled abroad x years ; and after his return (how long after we cannot tell) this thing passed between him and Thespis. “ But Eusebius,” says Mr. B. “ places the rise of Tragedy Olymp. XLVII ; a little after Solon’s Archonship.” Will Mr. B. here stand to this against the plain words of Plutarch ? Mr. B. either does or may know, that Eusebius’s Histories are so shuffled and interpolated, and so disjointed from his Tables, that no wise Chronologer dares depend on them in a point of any niceness without concurrent authority. “ But,” says he, “ take the lowest account that can be, that Solon saw Thespis’s Plays at the end of his life ; Solon died at the end of the LIII †, or the beginning of the LIVth Olympiad ; *i. e.* XIV years before Phalaris died.” Now here is a double misrepresentation of the Author he pretends to quote ; for there is nothing in Plutarch about Olymp. LIII or LIV ; he only tells us

\* Plut. Solonc.

† Plut. Solonc.

that one Phantias said Solon died when Hegestratus was Archon, who succeeded Comias; in whose year Pisistratus usurped the government. But we know the date of Pisistratus's usurpation is Olymp. LIV, 4, Comias being then Archon\*; so that Solon, according to Phantias's doctrine, died at Olymp. LV, 1; which is IV years later than Mr. B. makes him say. But to pardon him this fault, which in him shall pass for a small one, yet the next will bear harder upon him; for he brings in this date of Solon's death out of Phantias, as if it was a point uncontroverted, and allowed by Plutarch himself; whereas Plutarch barely mentions it, without the least token of approbation; and places before it a quite different account from Heraclides (an Author as old as Phantias, and much more considerable), "That Solon lived ΣΤΥΧΝΟΝ ΧΡΟΝΟΝ, a LONG TIME after Pisistratus's usurpation." Nay, there is some ground for conjecture that Plutarch disbelieved Phantias; for he espouses that common story about Solon's conversation with Cræsus†, who came not to the crown till Ol. LV, 3, which is two years after Solon's death, according to Phantias; and yet Solon did not see Cræsus at his first accession to the throne, but after he had conquered XIV nations in Asia, as Herodotus tells it; so that, for any thing that Mr. B. has proved, Solon might possibly have this controversy with Thespis after the death of the Sicilian Prince. But what if it was before his death? must the fame of this new diversion, called Tragedy, which was then a dishonourable thing, and quashed by the Magistrate, needs fly as far as Sicily, to the Prince's court?—as if a new show could not be produced at Bartholomew Fair but the Foreign Princes must all hear of it!

But I must frankly observe on Mr. B.'s side (what he forgot to do for himself) that, as Plutarch tells the story of Thespis, it must have happened a little before Pisistratus's Tyranny; for he presently subjoins, That when Pisistratus had wounded himself, and, pretending that he was set upon by enemies, desired to have a guard,—“You do not act,” says Solon to him, “the part of Ulysses well; for he wounded himself to deceive his enemies; but you, to deceive your own countrymen!” Laërtius tells it a little plainer: That when Pisistratus had wounded himself, Solon said, “Ay,

\* Marn. Arund. K. . . . OF APXONTOS.

† Plut. Solone.



this comes of Thespis's acting and personating in his Tragedies \*." Take both these passages together, and it must be allowed that, as far as Plutarch's credit goes, it appears that Thespis did act some of his Plays before Olymp. LIV, 4. But we have seen above, that the Arundel Marble and Suidas set the date of his first essay about Olymp. LXI; and the age of Phrynichus his Scholar strongly favours their side; for, by their reckoning, he began his Plays about xxv years after his Master, but by Plutarch's, above L. And whose authority now shall we follow? Though there is odds enough against Plutarch, from the antiquity of the Author of the Marble, who was above 300 years older than he, and from his particular diligence and exactness about the History of the Stage, yet I will make bold to add another reason or two why I cannot here follow him; for he himself tells me in another place "That the first that brought *Μύθους καὶ Πάθη*, the stories and the calamities of Heroes upon the Stage, were Phrynichus and Æschylus†;" so that before them all Tragedy was satyrical; and the subject of it was nothing else but Bacchus and his Satyrs. But if this affair about Thespis, and Solon, and Pisistratus, be true, then Thespis must have represented Ulysses and other Heroes in his Plays; for it is intimated that Thespis's acting gave the hint to Pisistratus to wound himself, as Ulysses did. So that this latter passage of Plutarch is a refutation of his former. The case seems to me to be this:—Somebody had invented and published this about Solon, as a thing very agreeable to the character of a wise Lawgiver; and Plutarch, who would never baulk a good story, though it did not exactly hit with Chronology, thought it a fault to omit it in his History of Solon's Life. We have another instance of this in the very same Treatise; for he tells at large the conversation that Solon had with Cræsus‡ though he prefaces it with this, "That some would show, by chronological arguments, that it must needs be a fiction." Nay, he is so far transported in behalf of his story, that he accuses the whole system of Chronology as a labyrinth of endless uncertainty §! and yet he himself upon other occasions can make use of Chronological arguments, when he thinks they conduce to his design. As in the Life of Themistocles, he falls foul upon Stesimbrotus

\* Laërt. Solone, Ἐκείθιν ταῦτα φῦναι.

‡ Plut. in Solone.

† Plut. Symp. Quæst. 1. i.

§ Id. Χρονικοῖς τισι ληγομένοις κατέστη, &c.

(an Author, as he himself owns \*, contemporary with Pericles and Cimon; who, as Athenæus says †, had seen Pericles, and might possibly see Themistocles too) for affirming that Themistocles conversed with Anaxagoras and Melissus, the Philosophers; “wherein he did not consider Chronology,” says Plutarch; “for Anaxagoras was an acquaintance of Pericles, who was much younger than Themistocles; and Melissus was General against Pericles in the Samian war ‡.” Here, we see, this great man could believe that an argument drawn from Time is of considerable force; and yet, with humble submission, Chronology seems to be revenged on him in this place for the slight he put upon it in the other; for Pericles was not so remote from Themistocles’s time, but that one and the same person might be acquainted with them both,—and even they themselves be acquainted with one another; the one being made General within xvi years after the other’s banishment §. And first for Anaxagoras: he might very well be personally known to Themistocles; for he was born at Olymp. lxx, 1, as Apollodorus and Demetrius Phalereus, two excellent Writers, testify ||; and began to teach Philosophy at Athens at xx years of age, Olymp. lxxv, 1, when Callias was Archon; the very year of Xerxes’s expedition, when Themistocles acquired such glory; and ix years before he was banished. The same Authors inform us that Anaxagoras continued xxx years teaching at Athens; so that he had ix entire years to cultivate a friendship with Themistocles. And in the second place, what hinders but that Melissus too might be Themistocles’s friend, and yet be the Samian General in the war against Pericles, which was at Olymp. lxxxiv, 4 ¶? for, suppose him to have been of the same age with Anaxagoras, he might then, as we have seen already, have been acquainted with Themistocles; nay, suppose him, if you please, x years older, and yet he would be but lxx years old when he was General to the Samians. And what is there extraordinary in that? Anaxagoras himself survived that war xiii years \*\*; and we have

\* Plut. in Cimone.

† Athen. p. 589.

§ Diod. p. 41 & 47.

‡ Plut. in Themist. Οὐκ εἶ τῶν χρόνῳ ἀπομνηστος.

|| Laërt. in Anaxag.

¶ Thucyd. Diod. Suid. v. Μέλιστος, who confounds Melissus with Melitus the Orator.

\*\* Laërt. ib.

had in our own time more Generals than one that were LXXX years of age.

But Mr. B. will prove “ that I myself allow Plutarch’s account of Thespis: and am obliged to defend it as much as he is, because I owned, in another place, that he was contemporary with Solon\*.” The Reader shall judge between us when I have told him the case. Johannes Malalas and another Writer relate that, soon after the siege of Troy, in Orestes’s time, one Themis or Theomis (*i. e.* as I corrected it, *Thespis*) first invented Tragedies; in opposition to which, I affirmed that “ the true Thespis lived in Solon’s time,”—long enough after the taking of Troy. Now certainly there was no need of exactness here, where the distance of the two ages spoken of was so many whole centuries. I had no need to determine Thespis’s age to a particular year, but to say he lived in the time of Solon (as without question he did); and may be supposed about xx years old before Solon died, if he made Tragedies at Olymp. LXI. Mr. B. is pleased to call that dissertation my *soft* Epistle to Dr. Mill, which is ironically said for *hard*; and indeed, to confess the truth, it is too *hard* for him to bite at, as appears by his most miserable stuff about Anapæstic Verses.

And so much for the age of Thespis. I shall now consider the opinion of those that make Tragedy to be older than He. And what has the learned Examiner produced to maintain this assertion?—nothing but two common and obvious passages of Plato and Laërtius, which every second-hand Writer quotes that speaks but of the Age of Tragedy; one of which passages tells us “ That Tragedy did not commence with Thespis nor Phrynichus, but was very old at Athens †:” the other, “ That of old, in Tragedy, the Chorus alone performed the whole Drama; afterwards Thespis introduced one Actor ‡.” This is all he brings, except a hint out of Aristotle; who, affirming that Æschylus invented the second Actor, *implies*, he says, that Thespis found out the first. Now for two of his authorities, Laërtius and Aristotle; these words of theirs do not prove that Tragedy is older than Thespis; for Thespis might be the first introducer of one Actor, and yet be the inventor too of that sort of Tragedy that was performed by the

\* Dissert. ad Mal. p. 46. “ Soloni æqualis fuit.”

† Plato in Min. πάνυ παλαιόν.

‡ Laërt. in Plat.

Chorus alone. At first, his Plays might be but rude and imperfect; some Songs only and Dances by the Chorus and the Hemichoria; i. e. the two halves of the Chorus answering to each other; afterwards, by long use and experience, perhaps of xx, or xxx, or xl years, he might improve upon his own invention, and introduce one actor, to discourse while the Chorus took breath. What inconsistency is there in this? Æschylus, we see, is generally reported as the inventor of the second Actor; and yet several believed that afterwards he invented too the third Actor\*; for, in the making of LXXV Plays he had time enough to improve farther upon his first model. Where then is Mr. B.'s consequence, that he would draw from Laërtius and Aristotle? But he has Plato yet in reserve; who affirms "That Tragedy was in use at Athens long before Thespis's time." I have already observed, in answer to this, That Plato himself relates it as a paradox; and nobody that came after him would second him in it. He might be excused indeed by this distinction, that he meant *Ἀντροσχέδιασμα*, the extemporal Songs in praise of Bacchus, which were really older than Thespis, and gave the first rise to Tragedy, were it not that he affirms there that Minos, the King of Crete, was introduced in those old Tragedies before Thespis's time†; which by no means may be allowed; for the old Tragedy was all (*Σατυρική καὶ Ὀρχηστική*) dancing and singing, and had no serious and doleful argument, as Minos must be, but all jollity and mirth.

Mr. B. here takes his usual freedom of giving my character: "He believes," he says, "Laërtius's works are better known to me than Plato's." What Authors, *he believes* I am best acquainted with, is to me wholly indifferent; but, since he seems curious about my acquaintance with Books, I will tell him privately in his ear, that the last acquaintance I made of this sort was with the worst Author I ever yet met with. But, surely, one would think now that the Examiner himself was very well versed in Plato, since he is so pert upon me, and *believes* that I am not. Now the Reader shall see presently, and by this very passage of Plato, whether Mr. B. *knows* that Author, or rather "casts his eye upon him," as he did upon Seneca and the Greek Tragedians. The Interlocutors in this Dialogue are Socrates and one Minos an

\* Vita Æsch. τὸν τρίτον ὑποκριτὴν αὐτὸς ἐξῆυρε.

† Plat. in Minoë.

Athenian, his acquaintance ; and the subject of half their discourse is to vindicate Minos, the ancient king of Crete, from the character of cruelty and injustice, which the Tragic Poets by their Plays had fastened upon him. Now our Examiner, with his wonderful diligence and sense, believes the person that talks there with Socrates, to be Minos the old King of Crete, who lived about DCCC years before him \* : “ Minos,” says he, “ asks Socrates how men come to have such an opinion of his severity ;” i. e. of Minos’s own that speaks ; as plainly appears there from Mr. B.’s context. Is not this Gentleman now very well qualified to pass censures upon Writers, that can make Plato’s Discourses to be like Lucian’s Dialogues of the Dead ? nay, that can put the Dead and the Alive together in Dialogue, and be almost like Mezentius (the Phalaris of his age, and therefore worthy of Mr. B.’s respect) who

“ Mortua quinetiam jungebat corpora vivis.”

If he had read that short Treatise of Plato’s without being *fast asleep*, he might see some of those numerous places, which will tell him that Minos, the Interlocutor there, was not Minos of Crete. “ Dost thou know,” says Socrates to him, “ which of the Cretan kings were good men,—as Minos and Rhadamanthys, the Sons of Jove and Europa ?” “ Rhadamanthys,” replies the other, “ was a good man, they say ; but Minos was cruel, severe, and unjust.” “ Have a care,” says Socrates again to him, “ this borders upon blasphemy and impiety ; but I will set you right in your opinion of Minos, lest you, who are a Man, the son of a Man, should offend against a Hero, the son of Jove.” If these places be not sufficient to make the Examiner sensible of his blunder, I will give him several others “ when he and I next talk together.” And I will tell him this farther, before-hand, that in my opinion, Plato himself published this Dialogue without naming the Interlocutor ; it was only (Σωκράτης καὶ ὁ δεῖνα) “ Socrates and Somebody.” Afterwards Minos was made the name of that unknown person, from Μίνως, the title of the Dialogue ; but I hardly think that he that first did it ever imagined such an ingenious Author as Mr. B. could have been caught in so sorry a trap.

To convince us that Tragedy was older than Thespis, Mr. B. assures us “ That Plutarch, in the Life of Theseus, EXPRESSLY

\* Edit. 3, last leaf.

tells us that the acting of Tragedies was one part of the Funeral Solemnities, which the Athenians performed at the tomb of Theseus." But he has been told already by another, that there is "no such thing in Plutarch's Life of Theseus; or, if there was, yet Tragedy would not on that account be older than Thespis; for Theseus had no tomb at Athens before the days of Thespis \*." Mr. B. has pleaded guilty to this †; and confessed that he took it at second-hand from Jul. Scaliger, who says, "Tragoediam esse rem antiquam constat ex historia, ad Thesei namque sepulchrum certasse Tragicos legimus ‡." I will tell him too of another that took it at the same hand; the learned Ger. Vossius: "Aiunt quidam," says he, "Thesei ad sepulchrum certasse Tragicos; atque eam fuisse Tragoediarum vetustissimam §." Well, I will not impute this to Mr. B. as a fault, since Scaliger and Vossius have erred before him;—I will only observe the difference between those great men and the greater Mr. B. They cite no authority for what they say, because they said it only at second-hand. Mr. B. who took it at trust from them, believing that they had it out of Plutarch's Life of Theseus, cites Him for it *at a venture* in his Margin; and, in the Text, says he *expressly* tells us so. What poor and cowardly spirits were They, in comparison of Mr. B. !—they wanted the manly and generous courage to quote Authors they had never read, with an air of assurance. It is a great blot upon their memories; but, however, we will let it pass, and examine a little into the story of Theseus's Tomb, because such great men have been mistaken in it; for, were it true that Tragedies had been acted at Theseus's tomb, (which is not so,) yet those Tragedies would be so far from being the first, that they came LX years after Thespis had exhibited his. Theseus died in banishment; being murdered and privately buried in the Isle of Scyros; and, about DCCC years afterwards, the oracle enjoined the Athenians to take up his bones, and carry them to Athens; which was accordingly done by Cimon, Olymp. LXXVII, 4. Μετὰ τὰ Μηδικὰ, says Plutarch, Φαίδωνος Ἀρχοντος, "After the Medes' invasion, when Phædon was Archon, the oracle bid the Athenians fetch home the bones of Theseus; and it was done by Cimon ||." If the reading be not corrupted, this oracle was given

\* View of Dissert. p. 72.

‡ Scal. de Poët. i, 5.

§ Voss. Poët. ii, 12.

† P. ult. 3d Edit.

|| Plut. in Theseo.

Olymp. LXXVI, 1, for then Phædon was Archon; and at this rate it will be seven years before the oracle was obeyed. But I rather believe that, for Μηδικὰ Φαίδωνος, we ought to correct it, Μηδικὰ Ἀφεψίωνος, “when Aphepsion was Archon.” A was lost in Ἀφεψίωνος, because Μηδικὰ ends with that letter, and αῖ and ε are commonly put one for the other; being accidentally pronounced both alike. Now Ἀφεψίων was Archon, Olymp. LXXVII, 4\*, which was the very year that Cimon fetched Theseus’s bones, as Plutarch relates it; who adds too, that Ἀφεψίων was the Archon †. Diodorus, in the annal of that year, says Phæon was Archon; for so the old reading is, Ἀρχοντος Ἀθηνῆσι Φαίωνος. The late Editions substitute Φαίδωνος: but the true lection is Ἀφεψίωνος, as appears from Laërtius and Plutarch; and this depravation in Diodorus confirms my suspicion about the first passage in Plutarch; for as here Ἀφεψίωνος was changed into Φαίωνος, so there it might be into Φαίδωνος. The Arundelian Marble calls him Apsephion, placing Ἀρχοντος Ἀψηφίωνος at this very year. Meursius ‡, from these faulty places in Plutarch and Laërtius, makes Phædon to have been thrice Archon, about Olymp. LXXIII, 3, at Olymp. LXXVI, 1, and LXXVII, 4; whereas really he was but once Archon, at Olymp. LXXVI, 1. But there is another mistake committed by Jos. Scaliger, that has had very odd consequences. Scaliger, in his Ὀλυμπιάδων ἀναγραφῇ, which he collected from all the notes of time that he could meet with in any Authors, makes Ἀφεψίων to be Archon at Ol. LXXIV, 4. This, I am persuaded, he did not do out of design, but pure forgetfulness §; for he intended to have set it at Olymp. LXXVII, 4: but, in the interval between reading his Author and committing this note to writing, his memory deceived him, and he put it at Olymp. LXXIV, 4. This suspicion of mine will be made out from Scaliger’s own words there: Ὀλυμπ. οδ. δ’. Ἀφεψίων. Σωκράτης ἐγεννήθη, κατὰ τινας compared with Laërtius, from whence they are taken: Σωκράτης ἐγεννήθη ἐπὶ Ἀφεψίωνος ἐν τῷ δ’. ἔτει τῇ οζ’. Ὀλυμπιάδος ||. After this comes Meursius; who mistakes that Ὀλυμπιάδων ἀναγραφῇ for an ancient piece first published out of MS. by Scaliger; and, seeing Aphepsion named there as Archon, Ol. LXXIV, 4, he interpolates Laërtius, to

\* Laërt. in Socrat.

† Plut. Cim.

‡ Meurs. Archont. ii, 6, 7.

§ See Diss. p. 158 and 215.

|| Laërt. in Socr.



make him agree with it\*; by which means he makes two falsehoods in Laërtius's text, which was right before he meddled with it; for he sets Aphepsion at Olymp. LXXIV, 4, instead of LXXVII, 4; and at Ol. LXXVII, 4, he puts Phædon, instead of Aphepsion: and besides this, he dates Cimon's taking of Scyros, and the fetching of Theseus's bones, at Ol. LXXIV, 4†, because Plutarch says Aphepsion was Archon at the time of that action‡; which is a mistake of a dozen years; for this was done Ol. LXXVII, 3 and 4, as is plain from Diodorus§, and intimated even by Plutarch himself. Nay, to see how error is propagated, even Petavius too was caught here; for, at Ol. LXXVII, 4, he takes notice of Laërtius's inconsistency, as he thought it: "He makes Socrates to be born," says he, "at this Olympiad; but he names Aphepsion for the Archon; who was not in this year, but Olymp. LXXIV, 4||." And again, at Olymp. LXXIV, 4, Petavius makes Aphepsion to be Archon¶, and cites Laërtius for it in the Life of Socrates; and he adds, "That in this year Cimon fetched Theseus's bones from Scyros to Athens." Here, we see, are the very same mistakes that Meursius fell into; and the sole occasion of them all was the heedlessness of Jos. Scaliger. But Petavius has yet another mischance; for he adds\*\*, That "upon the bringing of Theseus's bones, the prizes for Tragedians were instituted;" which is part of the error of Jul. Scaliger and Ger. Vossius, that we have noted above; the original of which seems to have been this mistaken passage of Plutarch; who, after he has related how the bones of Theseus were brought in pomp to Athens by Cimon,—*Ἐθεντο δὲ, says he, καὶ εἰς μνήμην ΑΤΤΟΥ καὶ τῆν τῶν τραγῳδῶν κρίσιν ὀνομαστήν γενομένην*††. Now it seems that some believe ΑΤΤΟΥ to be spoken of Theseus; and from thence they coined the story of Tragedies being acted at his tomb. But it plainly relates to Cimon; who, with the rest of the Generals, sat judge of the Plays of Sophocles and Æschylus at that Olymp. LXXVII, 4; and gave the victory to the former‡‡. Upon the whole then, first, It appears against Mr. B. that Tragedies were not acted among the solemnities at Theseus's tomb; and, secondly, That Theseus's tomb was not built till Olymp.

\* Meurs. Arch. ii, 7.

† Ibid.

‡ Plut. Cimon.

§ Diod. p. 45.

|| Petav. Doctr. Temp. ii, p. 570.

¶ Ibid. p. 567.

\*\* "Inde Tragediorum institutus est Agon."

†† Plut. Cim.

‡‡ Plut. ibid. See Marm. Arund. epoch. 57.



LXXVII, 4, in Æschylus's and Sophocles's time, long after Thespis; so that, were it true that Tragedies had been one of those funeral solemnities, yet it would be no argument for that antiquity that Mr. B. assigns to Tragedy. But these are mistakes of his, only for want of reading: the next that I am going to mention, let others judge from what it proceeds. The case is this:—A certain Writer has accused Mr. B. of a false citation of Plutarch's Life of Theseus; "for there is no such thing as he quotes in that Life. In the life of Cimon, indeed, there is something that an ignorant person might construe to such a sense\*." To this Mr. B. replies, That he owns he was misled by Jul. Scaliger; who affirms the thing, but quotes nobody for it: "and perhaps," says Mr. B. farther, "I was too hasty in not fully considering the whole passage of Plutarch in the Life of Cimon, relating to this matter." Now this excuse implies an affirmation that he had his eye on that passage in the Life of Cimon, when he wrote that about Tragedies at Theseus's tomb. But the contrary of this is manifest from his own Book; for he quotes not the Life of Cimon, but the Life of Theseus, where there is not one syllable of Tragedies; so that he quoted Plutarch *at a venture*,—without looking into him at all. Where is the truth then of his "not FULLY considering?" If Mr. B.'s very excuses stand in need of excuse, how inexcusable must the rest be!

It was the Examiner's purpose to show some footsteps of Tragedy before the Time of Thespis; but he has not observed a passage of Herodotus (because his second-hand writers did not furnish him with it) which, of all others, had been fittest for his turn. "The Sicyonians," says that Historian, "in every respect honoured the memory of Adrastus; and particularly they celebrated the story of his Life with Tragical Choruses; not making Bacchus the subject of them, but Adrastus. But Clisthenes assigned the Choruses to Bacchus; and the rest of the festival to Melanippus†." This Clisthenes, here spoken of, was grandfather to Clisthenes the Athenian, who was the main agent in driving out the sons of Pisistratus, at Olymp. LXVII; and, since Tragical Choruses were used in Sicyon before that Clisthenes's time, it appears they must be long in use before the

\* View. of Dissert. p. 72.

† Herod. v, c. 67. τὰ πάντα αὐτῷ τραγικοῖσι χοροῖσι ἐγείρειν.

time of Thespis, who was one generation younger than Clisthenes himself:—and, agreeably to this, Themistius tells us “That the Sicyonians were the inventors of Tragedy, and the Athenians the finishers\*.” And when Aristotle says “That some of the Peloponnesians pretend to the invention of it †,” I understand him of these Sicyonians. Now, if Mr. B. had but met with this place of Herodotus, with what triumphing and insulting would he have produced it!—what plenty of scurrility and grimace would he have poured out on this occasion! But I have so little apprehensions either of the force of this argument, or of Mr. B.’s address in managing it, that I here give him notice of it, for the improvement of his next Edition: the truth is, there is no more to be inferred from these passages, than that, before the time of Thespis, the first grounds and rudiments of Tragedy were laid:—there were Choruses and extemporal Songs (αὐτοσχεδιαστικά) but nothing *written* or published as a Dramatic Poem;—so that Phalaris is still to be indicted for a Sophist, for saying his two Fairy Poets *wrote* Tragedies against him ‡. Nay, the very word *Tragedy* was not heard of then at Sicyon, though Herodotus names (Τραγικὲς χορὲς) the Tragical Choruses; which by and by shall be considered.

Mr. B. is so very obliging, “that, if I will suffer myself to be taught by him, he will set me right” in my notion of Tragedy. I am willing to be *taught* by any body, much more by the great Mr. B., though, as to this particular of Tragedy, I dare not honour myself as Mr. B. honours his teacher, by telling him “That the foundation of all the little knowledge I have in this matter was laid by Him;” for there is nothing true in the long lecture that he reads to me here about Tragedy, but what I might have learned out of Aristotle, Julius Scaliger, Gerard Vossius, Marmora Oxoniensia, and other common Books: and as for the singularities in it, which I could not have learned in other places (if I, who am here to be *taught*, may use such freedom with my Master) they are such lessons as I hope I am now too old to learn. I will not sift into them too minutely; for I will observe the respect and distance that is due to him from his Scholar; but there is one par-

\* Them. Orat. xix. Τραγωδίας εὕριται μὲν Σικυώνιοι, τελεσιουργοὶ δὲ Ἀττικοὶ ποιηταί.

† Arist. Poët. 3.

‡ Epist. 63, 97.

ticular that I must not omit, when he tells me, as out of Aristotle, that the subject of primitive Tragedy was Satirical Reproofs of vicious men and manners of the times ; so that he explains very dexterously, as he thinks, the expression of Phalaris, “ That the Poets wrote Tragedies AGAINST him ;” for the meaning, he says, is this : “ That they wrote Lampoons, and abusive Satirical Copies of Verses upon him.” But it were well if this would be a warning to him, when he next pretends to *teach* others, to consider first how lately he himself came from School. The words of Aristotle that he refers to are, “ That Tragedy at first was *Σατυρικὴ* \* ;” which Mr. B. in his deep judgment and reading interprets *Satire* and *Lampoon*, confounding the Satyrical Plays of the Greeks with the Satire of the Romans ; though it is now above a hundred years since Casaubon † wrote a whole book, on purpose to shew they had no similitude or affinity with one another. The Greek *Satyrice* was only a jocose sort of Tragedy, consisting of a Chorus of Satyrs (from which it had its name) that talked lasciviously, befitting their character ; but they never gave “ Reproofs to the vicious men of the times,” their whole discourse being directed to the action and story of the Play, which was Bacchus, or some ancient Hero, turned a little to ridicule. There is an entire Play of this kind yet extant, the Cyclops of Euripides ; but it no more concerns the *vicious men* at Athens in the Poet’s time, than his Orestes or his Hecuba does. As for the abusive Poem or Satire of the Romans, it was an invention of their own. *Satira tota nostra est*, says Quintilian ‡, “ Satire is entirely ours ;” and if the Greeks had any thing like it, it was not the Satyrical Plays of the Tragic Poets, but the old Comedy, and the Sili made by Xenophanes, Timon, and others. “ Satire,” says Diomedes, “ among the ROMANS, is NOW an abusive Poem, made to reprove the vices of men §.” Here we see it was a Poem of the Romans, not of the Greeks ; and it was *now*, that is, after Lucilius’s time, that it became abusive ; for the Satire of Ennius and Pacuvius was quite of another nature. And now which of my Masters must I be *taught* by ? by Quintilian and Diomedes ? or by the young Orbi- lius, that has lashed Scaliger and Salmasius at that insolent rate ?

\* Arist. Poët. 4.

‡ Quint. x. 1.

† Is. Casaub. de Satyrice et Satira. Par. 1595.

§ Diomed. p. 482.

But Mr. B. offers to prove that the old Tragedy had a mixture of Lampoon, from Thespis's Cart that he carried his Plays in ; " From which Cart," says he, " Scurrility and Buffoonery were so usually uttered, that 'Εξαμάξειν, and 'Εξ ἀμάξης λέγειν, became proverbial expressions for Satire and Jeering." What an odious word is here, 'Εξαμάξειν ! Sure, all the Buffoonery of that Cart he talks of, could not be so nauseous as this one Barbarism. I desire to know in what Original Author (for his second-hand Gentlemen he must excuse me) this wonderful word may be found ? the original of which seems a mistake of ἐξ ἀμαξῶν, for a participle 'Εξαμάξων. But to leave this to keep company with 'Αντιγονίδαί and Σελευκίδαί\*, I will crave leave to tell him, that there were other Carts, and not Thespis's, that this Proverb (Τὰ ἐξ ἀμαξῶν) was taken from ; for they generally used Carts in their pomps and processions, not only in the Festivals of Bacchus, but of other Gods too ; and particularly in the Eleusinian Feast, the women were carried in the procession in Carts, out of which they abused and jeered one another. Aristophanes in Plutus:—

Μυστηρίοις δὲ τοῖς μεγάλοις ὀχρμένην  
'Επὶ τῆς ἀμάξης —

Upon which passage the old Scholiast† and Suidas‡ have this note:—" That in those Carts the women (ἐλοιδόρουν ἀλλήλαις) made abusive jests one upon another ;" and especially at a bridge over the river Cephissus, where the procession used to stop a little ; from whence, to *abuse* and *jeer* was called γεφυρίζειν§. These Eleusinian Carts are mentioned by Virgil, in the first of his Georgics:—

" Tardaue Eleusinae matris volventia *plaustra* ||."

Which most of the Interpreters have been mistaken in ; for the Poet means not that Ceres invented them, but that they were used at her Feasts. But besides the Eleusinian, there was the same custom in many other festival pomps ; whence it was that Πομπεύειν and Πομπεία came at last to signify *scoffing* and *railing*. So Demosthenes takes the word ; and his Scholiast says¶, " That in those *pomps* they used to put on vizards, and riding in the

\* See Diss., p. 129.

† Schol. Arist. p. 48.

‡ Suid. in τὰ ἐξ ἀμαξῶν.

§ Hesych. Γεφ.

|| Georg. i. 163.

¶ Demost. de Corona, p. 134, edit. Par.

Carts, abuse the people ; from whence," says he, " comes the Proverb, ἐξ ἀμάξης με ὕβρισε," which Demosthenes uses in the same Oration\* ; so that the very passage of this Orator, which Mr. B. cites in his margin, is not meant of the Carts of Tragedians. It is true, Harpocraton† and Suidas‡ understand it of the *pomp* in the Feasts of Bacchus ; but even there too they were not the Tragic but the Comic Poets who were so abusive ; for they also had their Carts to carry their Plays in. " The Comic Poets," says the Scholiast on Aristophanes§, " rubbing their faces with lees of wine, that they might not be known, were carried about in Carts, and sung their Poems in the Highways ; from whence came the Proverb (Ὡς ἐξ ἀμάξης λαλεῖ) To rail as impudently as out of a Cart." Mr. B. concludes this paragraph with a kind hint, " That the Doctor may perhaps, before he dies, have a convincing proof that a man may be the subject of such Tragedies, (i. e. such Lampoons and abuses from Carts) while he is living." I heartily thank him for telling the world what worthy Adversaries I am like to have, and what honourable weapons they will use ; and, to requite his kindness, I assure him that I shall no more value, nor be concerned at those *lampooning* Tragedies, than if they were really spoken *out of Carts*, which perhaps may still be the fittest Stage for such kind of Tragedians.

There are two passages of Horace and Plutarch that concern the rise and origin of Tragedy :—

" Ignotum Tragicæ genus invenisse Camœnæ  
Dicitur, et plaustris vexisse poëniata Thespis ||."

And

Ἀρχομένων τῶν περὶ Θέσπιν ἤδη τὴν Τραγωδίαν κινεῖν ¶.

Now the first of these, as Mr. B. glosses upon it, means it was " an unknown kind of Tragic Poetry which Thespis found out ;" and implies " there was another kind in use before him." The latter, he says, may import that Thespis did not invent, " but only gave life and motion to Tragedy, by making it Dramatic." Now Mr. B. either seriously believes these interpretations, or not. If he *does*, the best advice his friends can give him is, to trouble his

\* P. 159.

† Harp. in Πομπία. Διονυσιακαῖς ἑορταῖς.

‡ Suid. in Ἐξ ἀμάξης. Ἐν Αῑναιῖσι.

§ Schol. Arist. p. 76.

|| Hor. in Arte Poët.

¶ Plut. in Solonc.

head no more with Criticism, for it will never do him credit. If he *does not* believe them, where is that modesty “becoming a young Writer,” or that sincerity becoming a gentleman, or that prudence becoming a man? It is a dangerous thing to trifle with the world, and to put those things upon others which he believes not himself. No man ever despised his Readers that did not suffer for it at the last. However, whether Mr. B. believes these interpretations or not, I am resolved not to refute them; for though I have often had already, and shall have still, a very ignoble employment in answering some of his little cavils, yet I have spirit enough to think that there may be *some* drudgery so very mean as to be really below me.

We are come now to the last point about Tragedy; and that is the *origin* of the *name*. I had observed “That the name of Tragedy was no older than the thing, as sometimes it happens, when an old word is borrowed and applied to a new notion.” So that the very word *τραγωδία*, which the false Phalaris uses in his Epistles, was not so much as heard of in the days of the true one. Mr. B. commences his answer to this with an acuteness familiar to him. “What does he mean?” says he: “*Names*, I thought, were invented to signify *Things*; and that the *things* themselves must be before the *names* by which they are called.” Now I leave it to the sagacious Reader to discover, what I cannot do, the pertinency and the drift of this passage of Mr. B.’s. However, let it belong to any thing or nothing, it is a proposition false in itself, “That things themselves must be before the names by which they are called;” for we have many new tunes in Music made every day which never existed before, yet several of them are called by *names* that were formerly in use; and perhaps the tune of *Chevy Chace*, though it be of famous antiquity, is a little younger than the name of the Chace itself; and I humbly conceive that Mr. Hobbes’s Book, which he called the Leviathan, is not quite so ancient as its name is in Hebrew. So very fortunate is Mr. B. when he endeavours at subtlety and niceness! It is true, where *Things* are eternal, or as old as the world, which we call the works of Nature, they *must* be older than the *Names* that are given to them; but in things of art or notion, that have their existence from man’s intellect or manual operation, *the things themselves* may be many years younger *than the names by which they are called*; and so the

thing Tragedy may possibly be younger than the name that it is called by.

The reason, therefore, why I affirmed “That the name of Tragedy was no other than the thing,” was,—because good Authors assured me that the word Tragedy\* was first coined from the Goat, that was the prize of it; which prize was first constituted in Thespis’s time. So the Arundel Marble, in the epoch of Thespis: *Καὶ ἄθλον ἐτέβη ὁ Τράγος*.—“and the Goat was appointed for the prize.” So Dioscorides, in his Epigram upon Thespis:—

———— Ωι τράγος ἄθλον.

And Horace, speaking of the same person,

“Carminē qui Tragico vīlem certavit ob Hircum.”

And because I was fully persuaded by them that this was the true etymology of the word, and that the guesses of some Grammarians (*Τραγωδία quasi τρυγωδία*, or *Τραγωδία quasi τραχεῖα ψδῆ*), and other such like, were absurd and ridiculous, I thought, as I do still, that the very name of Tragedy was no older than Thespis; and consequently could not have been found in the Epistles of the true Phalaris.

But I have not forgotten, what I myself lately quoted out of Herodotus, that the Sicyonians before Thespis’s time honoured the memory of Adrastus (*τραγικοῖσι χοροῖσι*) “with Tragical Choruses†.” If this be so, here appears an ample testimony that the word *Tragedy* was older than Thespis. But for a man that meddles with this kind of learning, the first stock to set up and prosper with is sound *judgment*, which gives the very name and being to Criticism; and without which he will never be able to steer his course successfully among many seeming contradictions. As in this passage of Herodotus, which is contrary to what others assure us, what course is to be taken?—must we stand dubious and neuter between both, and cry out upon “the uncertainty of Heathen Chronology?”—or must we not rather say, That Herodotus, who lived many years after Thespis, when Tragedy was frequent and improved to its highest pitch, made use of a Prolepsis when he called them *Τραγικὸὺς χοροὺς*,—meaning such Choruses as gave the first rise to that which in his time was called Tragedy?

\* *Τραγωδία*. *Τράγος*.

† Herod. v. c. 67.

So we have seen before, that Porphyry, and Jamblichus, and Conon, speak of Tauronium at a time when that name was not yet heard of; but they meant the city of Naxos, that was afterwards called so. Such an anticipation is common and familiar in all sorts of writers. And if Herodotus, in another place, where he says “That the Epidaurians (long before Susarion lived in Attica) honoured the Goddesses Damia and Auxesia (χοροῖσι γυναικητοῖσι κερτόμοισι) with Choruses of women, that used to abuse and burlesque the women of the country\*,” had called them χοροῖσι κωμικοῖσι (Comical Choruses) he had said nothing unworthy of a great Historian, because those Choruses of women were much of the same sort that were afterwards called Comical, though perhaps at that time the word Comical was not yet minted.

But let us see what Mr. B. advances to show that the name of Tragedy is older than Thespis. “It cannot reasonably be questioned,” says he, “but that those Bacchic Hymns they sung in Chorus round their altars (from whence the regular Tragedy came) were called by this name Tragedy, from Τράγος, the Goat (the sacrifice), at the offering of which these Odes were sung.” But he presently subjoins, “That as to this we are in the dark, and have only probabilities to guide us.” And if we are in the dark, I dare affirm that the Examiner will leave us so still; for it is not his talent to give light to any thing, but rather to make it darker than it was before. “It cannot reasonably,” says he, “be questioned.” Why not, I pray? Because it would be a question that he could not answer. I know no other *unreasonableness* in questioning it; for he has not one authority for what he supposes here, That the name of Tragedy was as old as the institution of sacrificing a Goat to Bacchus; but, on the contrary, we have express testimonies that it was no ancients than when the Goat was made the prize to be contended for by the Poets. As, besides the passages cited before, Eusebius says in his Chronicle, “Certantibus in Agone Tragos, i. e. Hircus, in præmio dabatur; unde aiunt Tragædos nuncupatos.” So Diomedes the Grammarian, “Tragœdia à τράγω et ὠδῇ dicta; quoniam olim actoribus Tragicis, τράγος, id est, Hircus præmium cantus, proponebatur.” Etymol. Mag. Κέκληται τραγωδία, ὅτι τράγος τῇ ὠδῇ ἄθλον ἐτίθετο. Philargyrius on Virgil’s

\* Herod. v. c. 83.



Georgics,—“ Dabatur Hircus, præmii nomine ; unde hoc genus poëmatis Tragoediam volunt dictam\*.” All the other derivations of the word Tragedy are to be slighted and exploded. But if this be the true one, as it certainly is, the word cannot possibly be ancients than Thespis’s days ; who was the first that contended for this prize. Besides this, we have very good authority that “ those Bacchic Hymns, from whence the regular Tragedy came,” were originally called by another name ;—not Tragedy, but Dithyramb. So Aristotle expressly teaches : “ Tragedy,” says he, “ had its first rise from those that sung the Dithyramb †.” Διθύραμμος, says Suidas, ὕμνος εἰς Διόνυσον i. e. “ Dithyramb means the Bacchic Hymn.” The first author of the Dithyramb, as some relate ‡, was Lasus Hermionensis, in the first Darius’s time ; or, as others §, Arion Methymnæus, in the time of Periander. But, as it appears from Pindar, and his Scholiast ||, the antiquity of it was so great, that the inventor could not be known ; and Archilochus, who was much older than both Lasus and Arion, has the very word Dithyramb in these wonderful and truly Dithyrambic verses ¶ :—

‘Ως Διωνύσοι ἄνακτος καλὸν ἐξάρξαι μέλος  
Οἶδα Διθύραμμον, οἶνω συγκεραυνωθείς φρένας.

So the verses are to be corrected and distinguished, being a pair of Trochaics ; and Mr. B. may please to observe, that Archilochus too, as well as Suidas, defines a Dithyramb to be a Bacchic Hymn ; which Mr. B. erroneously makes to be peculiar to Tragedy. I will tell him also anon, that the Chorus belonging to the Dithyramb was not called a Tragic, but Cyclian Chorus.

Mr. B. has failed in his first attempt about the date of the word Tragedy ; but he has still another stratagem to bring about his design ; for he will prove that Τραγωδία “ comprehended originally both Tragedy and Comedy ;” and since Comedy was as ancient as Susarion, who was near forty years older than Thespis, it follows that the word Τραγωδία, which Comedy was then called by, must be older than Thespis. This being the point he promised to prove, he presently shifts hands, and changes the ques-

\* Georg. ii. 183.

† Arist. Poet. iv. Ἀπὸ τῶν ἐξαρχόντων τὸν Διθύραμμον.

‡ Suid. Λάσος. Arist. Schol. p. 362, 421.

§ Suid. Ἀρίων. Arist. Schol. 421. Dion. Chrysost. p. 455.

|| Pind. Olymp. xiii.

¶ Athen. p. 628.

tion ; for he has quoted five passages, one out of Athenæus, three out of the Scholiast on Aristophanes, and one out of Hesychius, to show that Τρῦγωδία signifies Comedy ; which is a thing so known and common, and confessed by all, that he might as well take pains to prove Κωμωδία signifies Comedy. But what is all this to Τραγωδία ? Must τραγωδία signify Comedy, because τρῦγωδία does ? An admirable argument, and one of Mr. B.'s beloved sort ! He may prove too, whensoever he pleases, *lacerna* means a Lamp, because *lucerna* does ; and a great many other feats may be performed by this argument. But, in his other citations, with which his margin is plentifully stuffed out, there is one to show that Τρῦγωδία signifies Tragedy ; and two, that Τραγωδία signifies Comedy. Now, the first of these is beside the question again ; for though τρῦγωδία should stand both for τραγωδία and κωμωδία, yet it does not at all follow that τραγωδία may stand for κωμωδία. If Mr. B. had studied his New Logic more, and his Phalaris less, he had made better work in the way of reasoning. It is as if some school-boy should thus argue with his Master : *Pomum* may signify *malum*, an Apple ; and *pomum*, too, may signify *cerasum*, a Cherry ; therefore *malum*, an Apple, may signify *cerasum*, a Cherry. But, besides the failure in the consequence, the proposition itself is false ; for τρῦγωδία does not signify Tragedy : nay, to see the strange felicity of Mr. B.'s criticism, even his other assertion is false too ; for τραγωδία never signifies Comedy. Let us examine his instances :

“ Τρῦγωδία,” says Mr. B. “ signifies Tragedy, properly so called, in this passage of Aristophanes \* :—

—— Αὐτὸς δ' ἔνδον ἀναβάνην ποιεῖ  
Τρῦγωδίαν——

“ For this is spoken of Euripides.” But what then ? “ Why, Euripides being a Tragic Poet, τρῦγωδία, when applied to him, must needs signify Tragedy.” I am unwilling to discourage a Gentleman ; and yet I cannot but take notice of his unlucky hand, whenever he meddles with Authors. Here he interprets τρῦγωδία, Tragedy ; and yet the very jest and wit of this passage consists in this, that the Poet calls Euripides's Plays *Comedies* ; and so the Scholiast interprets it : τρῦγωδίαν δὲ εἶπεν, ἀντὶ τοῦ κωμωδίαν. Euri-

\* Arist. Acharn. p. 278.

pides was accused by Aristophanes, and several of the Ancients, for debasing the majesty and grandeur of Tragedy, by introducing low and despicable characters instead of heroic ones; and by making his persons discourse in a mean and popular style, but one degree above common talk in Comedy; contrary to the practice of Æschylus and Sophocles, who aspired after the sublime character; and by metaphors, and epithets, and compound words, made all their lines strong and lofty; and particularly in Aristophanes's *Ranæ* \*, where Æschylus and Euripides are compared together, the latter is pleasantly burlesqued and rallied on this very account. What could Aristophanes then say smarter in this passage about him, than, in derision of his style and characters, to call his Tragedies *Comedies*?

Well, let us see if, in his next point, Mr. B. is more fortunate,—“that τραγωδία may signify Comedy. There is a fragment,” he says, “of Aristophanes's ΓΗΡΥΤΑΔΗΣ preserved, where τραγωδὸς signifies a Comedian †:”

Καὶ τίνες ἂν εἶεν; πρῶτα μὲν Σαννυρίων  
Ἀπὸ τῶν τραγωδῶν, ἀπὸ δὲ τῶν τραγικῶν χορῶν  
Μέλητος, ἀπὸ δὲ τῶν κυκλικῶν Κινησίας.

Now Sannyrion being a Comic Poet, as it is very well known, it is a clear case, as Mr. B. thinks, that ἀπὸ τῶν τραγωδῶν means “one of the Comedians.” No doubt, the Poet meant to say that Sannyrion was sent Ambassador from the Comic Poets, Meletus from the Tragic, and Cinesias from the Dithyrambic. This was Aristophanes's thought; and therefore I affirm that his words could not be ἀπὸ τῶν τραγωδῶν, as now they are read: so far from that, that if τραγωδῶν could signify Comedians, yet he would not have used the word in this place, where τραγικῶν χορῶν immediately follows; for what a wretched ambiguity would be here, and wholly unworthy of so elegant a Poet! since τραγωδῶν and τραγικῶν χορῶν are words of the same import; and if the former may signify Comedy, the latter may do so too. So that if the persons Sannyrion and Meletus had not been well known, the passage might appear a mere tautology; Tragedians and Tragedians, or Comedians and Comedians; or, if the signification

\* Arist. Ran. p. 167, &c.

† Athen. p. 551.

his name be written Μέλitos or Μέλῃτος, I affirm that those very verses both allow and require that the second syllable of it should be long;—as first in this of Aristophanes, if the first syllable of Κυκλικῶν be short, the second of Μέλitos must be long. Casaubon, it is true, as his observation shows, believed the first of Κυκλικῶν to be of necessity long; but, as it is plain that it *may* be short, so that it actually is so in several passages (I might say all) of the same Poet, will be seen by and by. The other verse that Casaubon produces, is out of Ranæ :

Σκολιῶν Μελίτου, καὶ Καρικῶν αὐλημάτων.

But even here too the second syllable of Μελίτου is long; for KAI ought to be struck out, as will be plain from the whole passage \* :—

Οὗτος δ' ἀπὸ πάντων μὲν φέρει πορνιδίων,  
Σκολίων Μελίτου, Καρικῶν αὐλημάτων,  
Θρήνων, Χορείων· τάχα δὲ δηλωθήσεται.

Who does not see now that, if KAI be inserted in the second verse, a great part of the elegancy is lost? for the whole sentence runs on without any particle of conjunction. But to put the matter quite out of doubt, this very verse is cited in Suidas †, and KAI does not appear there; but it easily crept into the text, because the next word begins with the same letters KA. Upon the whole, therefore, the fault that Casaubon found in the passage of Athenæus is really none: but there is one which he did not find, and that is κυκλικῶν instead of κυκλίων· for the verse should be corrected thus:—

Μέλῃτος, ἀπὸ δὲ τῶν κυκλίων Κινησίας.

So Ælian ‡ cites it from this very place, Κινησίας Κυκλίων χορῶν ποιητής· and Aristophanes § speaks so in other places:—

Κυκλίων τε χορῶν ἄσματοκάμπτας, ἄνδρας μετεωροφένοντας.

And again, speaking of the same Cinesias:—

Ταυτί πεποίηκας τὸν κυκλιοδιδάσκαλον·

and so all manner of Writers call them Κύκλιοι χοροί, and never

\* Arist. Ran. p. 180.

‡ Æl. x, 6.

† Suid. in Μέλitos.

§ Arist. Nub. p. 79.

was varied, the one word meaning Comedians, and the other Tragedians, yet it had been uncertain whether of the two was the Comedian and whether the Tragedian; because both the words, according to Mr. B. may be interpreted in either signification. These, I conceive, are such just exceptions against the vulgar reading of this passage, that a person who esteems Aristophanes as he deserves, may safely say he never wrote it so. If Criticism had ever once smiled upon Mr. B., or if there was not a kind of fatality in his errors, he could scarce have missed this most certain correction:

Πρῶτα μὲν Σαννυρίων  
'Απὸ τῶν τρυγωδῶν.

by which all the ambiguity or tautology vanishes: for τρυγωδὸς never signified any thing but a Comedian. And how easy and natural was the depravation of τρυγωδῶν into τραγωδῶν! Τρυγωδὸς being the much rarer word, and, as I believe, not to be met with in Prose or serious Writings; for it was a kind of jeering name, and not so honourable as Κωμωδός. However, the corruption of this passage is very ancient; for the Author of the Epitome of Athenæus, who lived before Eustathius's time, *i. e.* above 10 years ago, read it τραγωδῶν for here he calls Sannyrion a Tragedian\*. But in Ælian's days, the true reading (τρυγωδῶν) was still extant in Athenæus; for that Author transcribes this very passage into his Various History; and from it he calls Sannyrion a Comedian †, and Meletus a Tragedian.

But that Mr. B. may not wonder at the change of τρυγωδῶν into τραγωδῶν, I will tell him of one or two other corruptions in the very same passage:

'Απὸ δὲ τῶν τραγικῶν χορῶν  
Μέλητος, ἀπὸ δὲ τῶν κυκλικῶν Κινησίας

for the learned Casaubon, instead of Μέλητος, reads it Μέλιτος. "because," says he, "neither this verse here, nor any other wherein he is mentioned, will allow the second syllable of his name to be long ‡." But, with humble submission, Whether

\* Epit. Athen. MS. Σαννυρίωντα τὸν τραγωδόν.

† Æl. Var. Hist. x, 6. Σαννυρίων ὁ Κωμωδίας ποιητής.

‡ Casaub. ad Athen. p. 857.

Κυκλικοί; Suidas, Scholiasts on Pindar and Aristophanes, Hesychius, Plato, Plutarch, and others. This Cyclian Chorus was the same with the Dithyramb, as some of these Authors expressly say; and there were three Choruses belonging to Bacchus; the *Κωμικός*, the *Τραγικός*, and the *Κύκλιος*, the last of which had its prize and its judges at the Dionysia\*, as the other two had. The famous Simonides won LVI of these victories, as Tzetzes informs us from an Epitaph upon that Poet's Tomb †:—

Ἐξ ἐπὶ πεντήκοντα, Σιμωνίδῃ, ἦραο νίκας  
Καὶ τρίποδας, θνήσκεις δ' ἐν Σικελῷ πεδίῳ.  
Κεῖω δὲ μνήμην λείπεις, Ἑλλησι δ' ἔπαινον  
Εὐξυνέτου ψυχῆς τοῖς ἐπιγινομένοις.

So this Epigram is to be corrected; for it is faulty in Tzetzes. Indeed, it is not expressed here what sort of victories they were; so that possibly there might be some of them obtained by his Tragedies, if that be true which Suidas tells us, that Simonides made Tragedies. But I rather believe that he won them all by his Dithyramps with the Cyclian Choruses; and I am confirmed in it by his own Epigram, not published before ‡:—

Ἐξ ἐπὶ πεντήκοντα, Σιμωνίδῃ, ἦραο ταύρους  
Καὶ τρίποδας, πρὶν τόνδ' ἀνθέμεναι πίνακα.  
Τοσσάκι δ' ἡμερόεντα (διδασκόμενος) χορὸν ἀνδρῶν,  
Εὐδόξου νίκας ἀγλαὸν ἄρμ' ἐπέβης.

I have supplied the third verse with *διδασκόμενος*, which is wanting in the MS. But it is observable that, instead of *νίκας*, as it is in Tzetzes, the MS. Epigram has *ταύρους*, which I take to be the Author's own word; but being not understood, it was changed into *νίκας* for *Ταῦρος*, a Bull, was the Prize of Dithyramb, as a Goat was of Tragedy; which was the reason why Pindar gives to Dithyramb the epithet of *βοηλάτης* §:—

Ταὶ Διωνύσου πόθεν ἐξέφαιναν  
Σὺν βοηλάτῃ χάριτες  
Διθυράμβῳ———.

\* Æsch. contra Ctesiph. p. 87. Καὶ τοὺς μὲν κριτὰς τοὺς ἐκ Διονυσίων, ἰὰ μὴ δικαίως τοὺς Κυκλίους χοροὺς κρίνωσι, ζημιούτι.

† Tzetz. Chil. i, 24.

‡ Anthol. Epigr. MS.

§ Pind. Olymp. xv.

“ He calls the Dithyramb *βοηλάτης*,” says the Scholiast, “ because the Bull was the prize to the winner ; that animal being sacred to Bacchus.” And as the Dithyrambic Poets contended for a Bull, so the Harpers (*Κιθαρωδοί*) contended for a Calf. Aristophanes \* :—

‘Αλλ’ ἕτερον ἦσθην, ἥνικ’ ἐπὶ μόςχω ποτὲ  
Δεξιθεὸς εἰσῆλθ’ ἀσόμενος Βοιωτίον.

“ Some,” says the Scholiast, “ interpret it ἐπὶ μόςχω, for a Calf ;” because he that got the victory with his Harp, “ had a Calf for his premium.” He seems indeed to give preference to the other exposition, that makes *Μόςχος* the name of a Harper, and the modern Translators follow him in it ; but the former is the true meaning of the passage, as both the language and the sense sufficiently show. I will crave leave to add two things more relating to this matter :—First, That this triple Chorus, the Comic, Tragic, and Cyclian, may perhaps be meant in that Epigram of Dioscorides, which I have produced above :—

Βάκχος ὅτι τριττὸν κατάγοι χορόν——.

Neither shall I contend the point if any one will embrace this exposition ; but, for my own part, I prefer the other, which makes it relate to *Trina Liberalia*, the three Festivals of Bacchus. And, Secondly, That these prizes, the Bull and the Calf, appointed for the Dithyramb and playing on the Harp (if they really were continued till Simonides’s death, and Aristophanes’s time ; and if those passages of theirs related to the present custom, and not the first institution only) may induce some to believe that the old prizes for Tragedy and Comedy might be continued too, though they be not taken notice of. However, be this as it will, the arguments used above are not weakened at all by it ; for it is plain from the epochs of Æschylus, &c. in the Arundel Marble (where those prizes are not mentioned) that the epochs of Susarion and Thespis (where they are mentioned) were proposed to us by that Author as the first rise of Comedy and Tragedy.

Mr. B. has one passage more, which is his last anchor, to prove his notable point, “ That the word Tragedy may signify Comedy.”

\* Acharn. p. 61.

It is in the Greek Prolegomena to Aristophanes, gathered out of some nameless Authors ; the words are, \*Ἔστι δὲ ταύτην (Κωμωδίαν) εἰπεῖν καὶ τραγωδίαν, οἷον εἰ τρυγωδίαν τινὰ οὖσαν, ὅτι τρυγία χριόμενοι ἐκωμῶδουν· i. e. “ Comedy may be called Tragedy, *quasi* Trygædia ; because the Actors besmeared their faces with lees of wine\*.” Here, we see, the testimony is positive and full that Comedy may be called Tragedy ; which is the thing that Mr. B. undertook to prove ; and what is there now remaining but to congratulate and applaud him ? But I think one could hardly pitch upon a better instance, to show that he that meddles with these matters must have *brains*, as Mr. B.’s phrase is, as well as eyes, *in his head*. A man that has that furniture in his upper story, will discover by the very next words in that nameless old Author, that the passage is corrupted ; for it immediately follows, Καὶ τῆς μὲν Τραγωδίας τὸ εἰς ἔλεον κινῆσαι τοὺς ἀκροατὰς, τῆς δὲ Κωμωδίας τὸ εἰς γέλωτα. So that the whole sentence, as the common reading, and Mr. B. has it, is thus :—“ Comedy may be also called Tragedy ; and it is the design of Tragedy to excite compassion in the auditory ; but of Comedy, to excite laughter.” Is not this now a most admirable period ? and all one as if he had said “ Comedy may be called Tragedy, for they are quite different things !” Without all doubt, if he had really meant Comedy may be called Tragedy, in those following words he would have said τῆς τραγωδίας τῆς κυρίως λεγομένης· “ it is the design of Tragedy, properly so called ;” and not have left them, as they now are, a piece of flat nonsense. But the fault, one may say, is now conspicuous enough ; but what shall be done for an emendation of it ? even that too is very easy and certain ; for with the smallest alteration, the whole passage may be read thus : \*Ἔστι δὲ ταύτην εἰπεῖν καὶ τρυγωδίαν, οἷον εἰ τρυγωδίαν τινὰ οὖσαν, ὅτι τρυγία χριόμενοι ἐκωμῶδουν. And so we have it, in almost the very same words, in another Writer among the same Prolegomena ; Τὴν αὐτὴν δὲ (Κωμωδίαν) καὶ τρυγωδίαν φασιν, ὅτι τρυγὶ διαχρίοντες τὰ πρόσωπα ὑπεκρίνοντο †. The import of both is, “ That for κωμωδία, one may use the word τρυγωδία :” which is true and right ; for the words are synonymous, as appears from several places in Aristophanes, and the old Lexicographers.

\* Proleg. Arist. p. ix.

† Proleg. Arist. p. vii.



I have now despatched all the Examiner's instances which he has brought to show that τρυγωδία may signify Tragedy, or τραγωδία signify Comedy; and it would seem a very strange thing in any other Writer but Mr. B. that he should bring half a dozen examples, that are either false or nothing to his purpose, and be ignorant of that single one that is plainly and positively for him. I crave his leave to produce it here, and to change my adversary for a while, if Mr. B. will not be affronted that I assign him a second so much inferior to him,—the great Isaac Casaubon. This Author, in his most excellent Book, "De Satyrica Poësi," as Mr. B. has done, teaches us\*, "That at first both Comedy and Tragedy were called τρυγωδία, or τραγωδία, as appears from Athenæus; where," he says†, both "Comedy and Tragedy were found out in the time of Vintage;" (τρύγης) ἀφ' οὗ δὴ καὶ τρυγωδία τὸ πρῶτον ἐκλήθη καὶ κωμωδία. "Which," says Casaubon, "I thus correct:—ἐκλήθη καὶ ἡ τραγωδία καὶ ἡ κωμωδία that is, From which word (τρύγη) Vintage, both Comedy and Tragedy were at first called τρυγωδία." This is Casaubon's first proof; and we see it solely depends upon his own emendation of Athenæus; which, with humble submission, I take to be a very wrong one; for it is not in the text, as he has cited it, ἐκλήθη ΚΑΙ κωμωδία (which would truly show some defect in it) but ἐκλήθη Ἡ κωμωδία, both in his own and the other Editions. He was deceived, therefore, by trusting to his Adversaria, without consulting the original; for there is no other pretence of altering the text, but from the particle ΚΑΙ. He goes on, and tells us‡, "That both τρυγωδία and τραγωδία were at first a common name for both Tragedy and Comedy; but afterwards it was divided, διεσπάρσθη, as Aristotle says, and the ancient Critics witness." Now the passage in Aristotle which he refers to, has nothing at all either about Tragedy or Comedy; but it speaks of Poetry in general: Διεσπάρσθη δὲ κατὰ τὰ οἰκεῖα ἦθη ἡ ποίησις. "That it was divided and branched into sorts according to the several humours of the Writers; some singing the stories of Heroes, others making Drolls and Lampoons, and a third sort Hymns and Encomiums, all as their several fancies led them §." But Mr. Casaubon subjoins this quotation following:—Τραγωδία τό παλαιόν ἦν ὄνομα κοινόν καὶ πρὸς τὴν κωμωδίαν· ὕστερον δὲ τὸ μὲν

\* Casaub. Satyr. p. 21.

† Athen. p. 40.

‡ Casaub. p. 22.

§ Arist. Poët. cap. iv.

κοινὸν ὄνομα ἔσχεν ἡ τραγωδία, ἡ δὲ κωμωδία ἴδιον· i. e. “Tragedy was of old a common name, both for itself and Comedy; but afterwards that common name became peculiar to Tragedy, and the other was called Comedy:”—which passage is taken out of the Etymologicon Magnum, though a little interpolated and depraved by Casaubon himself; for that Author, after he has given several etymologies of the word τραγωδία, at last says\*, “*Ἡ ἀπὸ τῆς τρυγὸς τρυγωδία· ἣν δὲ τὸ ὄνομα τοῦτο κοινὸν καὶ πρὸς τὴν κωμωδίαν· ἐπεὶ οὕτω διεκέκριτο τὰ τῆς ποιήσεως ἑκατέρας· ἀλλ’ εἰς αὐτὴν ἐν ἣν τὸ αἶθλον, ἡ τρύξις· ὕστερον δὲ τὸ μὲν κοινὸν ὄνομα ἔσχεν ἡ τραγωδία· ἡ δὲ κωμωδία ὠνόμασται, &c.* where we must not refer the words ὄνομα κοινὸν to Τραγωδία, as Casaubon does, but to Τρυγωδία, which immediately comes before; for the meaning of it is this: “That Τραγωδία might have its name by a little variation from τρυγωδία· which word τρυγωδία signified of old, not Tragedy only, but Comedy too; for at that time these two sorts of Poetry were not distinguished, but had one and the same prize (τρύγα) a vessel of wine: afterwards Tragedy retained that old name (υ only being changed into α) and the other was called Comedy.” It is an error therefore in Casaubon, when he tells us as from this Writer, that Τραγωδία once signified Comedy; for the thing that this Writer affirms is this: “That Τρυγωδία once signified both Tragedy and Comedy:” which is a proposition very much different from that other of Casaubon’s.

But, however; if this passage of the Etymologicon will not serve Casaubon’s purpose, it may be useful to Mr. B.’s. It is true, it will not come up to his main point, which he undertook to make out, “That under the word Tragedy, both Tragedy and Comedy were at first comprehended” (which alone, and nothing less than it, will signify any thing to the age of Tragedy); yet it plainly affirms what he, by two mistaken instances, in vain attempted to prove, “That τρυγωδία once signified Tragedy.” It concerns me therefore to give answer to this passage, because I have already flatly denied that τρυγωδία ever signified Tragedy; and, I think, I need not be at so much trouble for a reply, when the Author himself affords me one in this very place; for the grounds of his assertion he declares to be these two,—That τραγωδία is derived from τρυγωδία· and that τρύξις (Wine) was the common prize both

\* Etymol. Mag. v. Τραγωδ.

to Comedy and Tragedy. Now both these are plain mistakes; for the true derivation of τραγωδία is from τράγος a Goat, as I have fully shown above; and that the prize was not the same, but the Goat was for Tragedy, and the Wine for Comedy, the Arundel Marble (to name no more) expressly affirms, in the epochs of Susarion and Thespis. If the grounds then that he walks upon fail him, his authority too must fall with him; for he is alone, without any other to support him; all the rest confining the signification of τρυγωδία to Comedy alone. Τρυγωδεῖν, κωμωδεῖν, says Hesychius;—Τρυγωδία, ἡ κωμωδία, says Aristophanes' Scholiast. In the present Editions of Suidas, we read Τρυγοκωμωδία, without any exposition; but the true reading, as the very order of the alphabet shows, is τριγωδία, κωμωδία; and so H. Stephanus affirms that he found it in his MS. All these three are older than the Author of the Etymologicon; and if ever any before their time had used τρυγωδία for Tragedy, either all or some of them would have told us of it.

If I may have leave to talk without proof, as well as some others, I should rather suspect that κωμωδία was the old and common name both for Tragedy and Comedy till they came to be distinguished by their peculiar appellations; for the etymology of the word κωμωδία (ἐν κώμαις ὠδή, a Song in Villages) agrees equally to them both: both Tragedy and Comedy being first invented and used in the Villages, as all Writers unanimously say. And it is remarkable that Dioscorides, in his Epigrams, calls the Plays of Thespis κώμους.

Θέσπιδος εὖρεμα τοῦτο, τὰδ' ἀγροῖωτιν ἂν ὕλαν  
Παίγνια, καὶ ΚΩΜΟΥΣ τούσδε τελειοτέρους.

And again he says, Thespis's Plays were an entertainment to the κωμῆται·

Θέσπης ὅδε τραγικὴν ὅς ἀνέπλασε πρῶτος αἰοιδὴν,  
ΚΩΜΗΤΑΙΣ νεαρὰς καινοτομῶν χάριτας.

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several prizes ; and the one was called τραγωδία, from the Goat \* ; the other κρυγωδία, from the Cask of Wine †. The very likeness that is between the two words is no small confirmation that this account of them may be true ; but I only propose it as a guess, to set against the conjecture of the Author of the Etymologicon ; and perhaps it might be accounted as probable as his, if it had not the disadvantage of coming so many centuries after it.

Mr. B. having at last made an end of his mistakes in this article about Tragedy, I am very glad too to make an end of my animadversions upon them ; for I am sensible how long I have detained the Reader upon this subject, though I hope both the pleasure and the importance of it, and the vast number of faults that called upon me for correction, will excuse the prolixity, which I will not increase farther by a repetition of what has been said ; for even a short account of each, where the variety of things touched on is so great, would amount to a long story. I will only crave leave to say, That of the Three points which the learned Mr. B. undertook to make out, every one has been carried against him ; and that the incidental mistakes which he has run into have not failed to increase in number, proportionably as this article of his exceeded in length.

\* Τράγος.

† Τρύξ.

## ATTIC DIALECT.—ZALEUCUS'S LAWS.

[PP. 353—363, Ed. London, 1699.]

IN the same Preface (α) it presently follows, Ὡς ἔ τιμᾶται Θεὸς ὑπ' ἀνθρώπων φαύλης, ἐδὲ ἡεραπεύεται δαπάναις ἐδὲ ΤΡΑΓΩΔΙΑΙΣ τῶν ἀλισκομένων, καθάπερ μοχθηροῦς ἄνθρωπος· where, instead of ἀλισκομένων, which in this place makes no tolerable sense, the true reading seems to be ἀλισγεμένων; and then the meaning will be, “That God is not honoured by a wicked man, nor pleased with the costly and pompous sacrifices of polluted persons, as if he was a vile mortal.” Now this paragraph alone is sufficient to detect the imposture of these pretended Laws; for, as I have shown before, the true Zaleucus lived before Draco, who made Laws for the Athenians at or before Olymp. xxxix; but the word ΤΡΑΓΩΔΙΑ was not coined, nor the thing expressed by it invented, till Thespis won the Goat, the prize of his Play, about Olymp. lx, above lxxx years after Draco. How then came the word Τραγωδία into the Laws of Zaleucus, which were written above cxx years before Thespis? I do not wonder now that Zaleucus was so generally believed to have all his Laws from Minerva; for nothing less than a Deity could have foreknown the word Τραγωδία, a whole century and more before it came into being. But besides that the very word was not at all heard of in Zaleucus's time, we must observe too that it is used by him metaphorically “for sumptuousness and pomp,” which is a sense that could not be put upon it till a long time after Thespis; for in the infancy of Tragedy there was nothing pompous nor sumptuous upon the Stage; no Scenes, nor Pictures, nor Machines, nor rich Habits for the Actors; which, after they were introduced there, gave the sole occasion to the metaphor. For the first Scene was made

(α) The pretended Preface of Zaleucus which Stobæus has described.

by Agatharchus for one of Æschylus's Plays, as Vitruvius tells us,—“Primum Agatharchus Athenis, Æschylo docente Tragœdiam, scenam fecit, et de ea commentarium reliquit \*.” This Agatharcus was a Painter, who learned the Art by himself, without any Master, as Olympiodorus says in his MS. Commentary on Plato's Phædo, Γεγόνασι τινες καὶ αὐτοδίδακτοι Ἡράκλειτος ὁ Αἰγύπτιος γεωργός . . . Φήμιος, Ἀγάθαρχος ὁ γραφεύς. For it is most probable he means the same Agatharchus that made Æschylus's Scene for him; and that all the other ornaments were first brought in by Æschylus, we have the unanimous testimony of all Antiquity. Now the first Play that Æschylus made was at Olymp. LXX, and the last at Olymp. LXXX; and in what part of this XL years' interval he invented those ornaments for pomp and show, we cannot now tell †. But suppose, if you please, that he invented them at the very first Play, and that the metaphor that makes Τραγωδία signify pomp, came into use upon the sight of them; neither of which are at all probable: yet even still it will be above CLX years after the time of the true Zaleucus.

The last argument that I shall offer against the laws of Zaleucus is this—that the Preface of them, which Stobæus has produced, is written in the *common* dialect, as the old Grammarians have called it; whereas it ought to be in Doric: for that was the

\* Vitruv. Pref. Lib. vii.

† But we may make a near guess at it from the accounts we have of Agatharcus the Painter, who first made a Scene, according to Vitruvius, whom I cited above. Ἀγάθαρχος, says Harpocration, τούτου μνημονεύει Δημοσθένης ἥν δὲ ζωγράφος ἐπιφανής, Εὐδήμου υἱός, τὸ δὲ γένος Σάμιος. The very same words are to be found in Suidas. Now the passage where Demosthenes speaks of him is in his Oration against Midias, p. 360; but there is a larger account of him in Plutarch's Life of Alcibiades, and the largest of all in Andocides's Oration against Alcibiades. The substance of all their story is, that Alcibiades forcibly detained Agatharcus in his house, and would not let him stir out till he had painted it. Now Alcibiades died Olymp. xciv, 1 (a), when he was about xl years old (b); and we can hardly suppose him less than xx when he had this frolic upon Agatharcus; especially if what Demosthenes's Scholiast says be true, that the reason of it was because Agatharcus was taken in bed with Alcibiades's Miss. Agatharcus then was by this account alive still about Olymp. LXXXIX, 1, which is xxxvi years after Olymp. LXXX, when Æschylus's last Play was acted. It is plain then he was but a young man, even at Olymp. LXXX; and if we consider he was (αὐτοδίδακτος) his own master in Painting, and took it up of himself, we can scarce suppose he could invent the painting of Scenes till very near that Olympiad.

(a) Diodor.

(b) Corn. Nepos.

language of the Locri Epizephyrii, as it appears from the Treatise of Timæus the Locrian, extant in Plato; and from the Epigrams of Nossis. I do not know that it has yet been observed that this Nossis was a Locrian; and therefore I shall make bold to give an Epigram or two of hers, which will show at once both her country and her dialect.

ὦ ξεῖν', εἰ τυ γ' ἔπεις ποτὶ καλλίχορον Μιτυλάναν,  
 Τᾶν Σαπφῆς χαρίτων ἄνθος ἐναυσόμενος,  
 Εἰπεῖν, ὥς Μῆσαισι φίλα, τήνῃ τε Λόκρισσα  
 Τίκτεν Ἰσαις, ὅτι θ' οἱ τένομα Νόσσις ἴθι.

So this Epigram is to be read, which is faulty in Holstenius and Berkelius's Notes upon Stephanus; and the meaning of it is, that Nossis addresses herself to a Traveller, and desires him, if ever he go to Mitylene, where Sappho was born, to say, That a Locrian Woman wrote Poems like hers, and that her name was Nossis. Ἰσαις is the accusative Doric and Æolic for Ἰσας, i. e. χάριτας: and that this is the true sense of it will be further evident from another Epigram of hers, not published before, where she celebrates the Locrians, her countrymen:—

Ἐντα Βρέντιοι ἄνδρες ἀφ' αἰνομόρων βάλλον ὤμων,  
 Θεινόμενοι Λοκρῶν χερσὶν ὑπ' ὠκυμάχων·  
 Ὡν ἀρετὰν ὕμνεῦντα, θεῶν ὑπ' ἀνάκτορα κεῖνται·  
 Οὐδὲ ποθεῦντι κακῶν πάχεας, οὐς ἔλιπον.

The import of which is, That the Locrians had obtained a victory over the Brutians, their neighbours, and had hung up in the temples of the Gods those shields they had taken, which now did not desire to return to those cowards that wore them before. And by this we may have some discovery of Nossis's age, which hitherto has been thought uncertain; for the Βρέντιοι or Βρέττιοι, whom she speaks of there, were not formed into a body, nor called by that name, till Olymp. cvi, 1, in Dionysius the Younger's time\*. She cannot therefore be more ancient than Olymp. cvi; but that she was a little younger, is plain from her Epigram† upon the tomb of Rhintho the Tarentine, or, as she calls him, the Syracusian, her contemporary, who lived in the time of the first Ptolemy, about

\* Diod. p. 418. Strabo, p. 255. Justin. xxiii, 1. † Anthol. iii, 6.

Olymp. cxiv \*. Her mother's name was Theuphilis the daughter of Cleocha; as another Epigram of hers taught me, yet unpublished:—

Ἦρα τιμῆσσα, Λακείνιον ἄ τὸ θυῶδες  
 Πολλάκις ἔρανόθεν νισσομένα καθορῆς,  
 Δέξαι βυσσινον εἶμα, τό τοι μετὰ παιδὸς ἀγαυᾶς  
 Νοσσίδος ὕφανεν Θεύφιλις ἁ Κλεόχας.

In the MS. it is Θευφίλης; and we may observe, that even this too confirms it, that she was a Locrian, because she speaks of Λακείνιον; for the famous Temple of Juno Lacinia was not far from Locri, in the neighbourhood of Crotona. She had a daughter called Melinna, as another MS. Epigram seems to show, though it is possible she may mean there another's daughter, and not her own; however it deserves to be put here for its singular elegance:—

Αὐτομέλιννα τέτυκται ἴδ' ὡς ἀγανὸν τὸ πρόσωπον  
 Ἄμ' ἐποτοπτάζειν μειλιχίως δοκέει.  
 Ὡς ἐτύμως θυγάτηρ τᾷ ματέρι πάντα ποτῶκει  
 Ἦ καλὸν, ὅκκα πέλοι τέκνα γονεῦσιν ἴσα.

Αὐτομέλιννα, that is, Melinna herself, not her picture, it is so exactly like her; so αὐτοζωή, αὐτοαλήθεια. In the MS. it is, ἄ μέ, but the true reading is ἀμέ, Doric for ἐμέ; for πωτῶκει, the MS. has it προσώκει; but I have changed πρὸς into the Doric preposition ποτὶ. From the preterperfect tense of verbs the Dorians form a present; as from δέδοικα they make δεδοίκω from δέδυκα, δεδύκω so that from προσ-έοικε, “to be like,” as a picture is like the original, our Female Poet forms ποτ-εοίκω, and then contracts it ποτῶκω. So much was necessary to be said to make this Epigram intelligible. I return now to the Locrian dialect, which a Locrian Song, Λοκρικὸν ᾠσμα, in Athenæus †, sufficiently proves to be the Doric:—

Μὴ προδῶς ἄμ' ἱκετεύω πρὶν καὶ μολὲν κείνον, ἀνίστω  
 Μὴ κακὸν μέγα ποιήσης καὶ με τὴν δειλάκραν.  
 Ἀμέρα καὶ ἤδη τὸ φῶς, διὰ τὰς θυρίδος ἐκ ἐσορῆς;

\* Suid. Ῥίνθ.

† Athen. p. 697.

So this passage ought to be read, and the version should be thus:—

“ Ne prodas me, obsecro : prius quam ille veniat, surge,” &c. Sunt verba mulieris ad mœchum suum, ut surgere velit, priusquam vir domum redeat et ipsum deprendat. And it is now apparent what good reason Athenæus had to call the Locrian Songs *μοιχικοί*: and we cannot doubt but he means the Locrians of Italy, if we consider what account he gives of the women of that place \*. And now, to bring this argument to a conclusion, since it evidently appears that the Locrian language was Doric, without all question the Laws of that city were written in that dialect, as certainly as Solon’s Laws, at Athens, were written in Attic. These of Zaleucus therefore are commentitious because they are not in Doric, unless Mr. B. will be as zealous for “ his King Zaleucus,” as he is for “ his Prince Phalaris,” and contend that the King’s Laws were *transdialected* as well as the Prince’s Epistles.

1. This metaphor of *Τραγωδία* for solemnity and pomp, invites me to step out of my way a little, and to consider the Laws ascribed to Charondas ; for we have there too the very same metaphor. Diodorus speaks prolixly of these Laws†, and the proœmia of them are reckoned in Stobæus ; where, among others, we have this, “ That a man who is a slave to riches ought to be despised as one of a mean spirit, καὶ καταπληττόμενος ὑπὸ κτημάτων πολυτελῶν καὶ βίῃ ΤΡΑΓΩΙΔΟΥΜΕΝΟΥ, since he is smitten so much with wealth, and a sumptuous and pompous life ‡.” This, as I observed already, is the very same figure of speech with that in Zaleucus, and is borrowed from the costly and gaudy ornaments of the Stage. Now the Laws of the Thurians were made at Olymp. LXXXIV ; which was the time when that colony was planted ; but I hardly think that this metaphor of *Τραγωδία* for magnificence and pomp was so early in use as at Olymp. LXXXIV. At that time Æschylus was newly dead, Sophocles was in his prime at LIV years of age, and Euripides had just entered upon the province of Tragedy. Now the last of these Poets was so far from giving occasion to this metaphor, by the rich ornaments of his Scenes and Actors, that he was noted for the quite contrary

\* Athen. p. 516.

† Diod. p. 79 to 84.

‡ Stob. Serm. 42.

way, as introducing his heroes in mere rags. So Æschylus accuses him in Aristophanes's *Ranæ* \*:

ὦ πτωχοποιὲ καὶ ῥακιοσυρραπτάδῃ.

And the Comedian himself, in another of his Plays, most pleasantly rallies him upon the same account †; and reckons up five of his shabby Heroes that gave names to as many of his Tragedies—*Œneus*, *Phoenix*, *Philoctetes*, *Bellerophontes*, *Telephus*. It is true, it appears from this very ridiculing of Euripides, that the other Tragedians were not guilty of the same fault of bringing beggars upon the stage; but, however, even the persons that they introduced were not clad so very gorgeously as to make Tragedy become a metaphor for *sumptuousness*; for money was at that time a scarce commodity in Greece, especially at Athens ‡, and the people were frugal; so that they had not much to lay out upon ornaments for the Stage, nor much inclination had they had it. Nay, we are sure, that for a hundred years after the beginning of the *Thurian* government, the expense and furniture of Tragedy was very moderate; for Demosthenes, in his action against *Midias* §, which was made Olymp. cvii, 4, has informed us that the charge of a Tragic Chorus was MUCH LESS than that of the Chorus of Musicians, which usually performed too at the same Festivals of *Bacchus*. *Τραγωδοῖς*, says he, *κεχορήγηκέ ποτε ἔτος· ἐγὼ δὲ Αὐληταῖς ἀνδράσι· Καὶ ὅτι τῆτο τὸ ἀνάλωμα ἐκείνης τῆς δαπάνης πολλῷ πλεῖον ἐστίν, ὅδεις ἀγνοεῖ δήπερ·* i. e. “*Midias* was once the Furnisher of a Tragic Chorus; but I, of a Chorus of Musicians; and there is nobody but knows that the expense of this is MUCH GREATER than the charge of that ||.” And yet the cost even of a Music Chorus was no very great matter, as we gather from this, that Demosthenes alone bore it all, and voluntarily too. It is true, he magnifies it as much as he can; and questions whether he should call it *generosity* or *madness* in himself, to undertake an expense above his estate and condition ¶; but we ought to receive this as a cast of his rhetoric; for, to be sure, he would never undo himself by taking an office which nobody forced upon him. But another Orator, *Lysias*, a little ancients than he, has given us a

\* Arist. *Ran.* p. 164.

† Cic. *Tuscul.* v. 32.

|| Demosth. c. *Midiam*, p. 302.

† Id. *Acharn.* p. 279, 280.

§ Dionys. Halic. de Demosth.

¶ Ibid. p. 336.



punctual account of the several expenses of the Stage. "When Theopompus," says he, "was Archon (Olymp. xcii, 2), I was furnisher to a Tragic Chorus; and I laid out xxx Minæ. Afterwards I got the victory with the Chorus of Men, and it cost me xx Minæ. When Glaucippus was Archon (Ol. xcii, 3), I laid out viii Minæ upon the Pyrrichists. Again I won the victory with the Chorus of Men; and with that and the charge of the Tripus, I expended L Minæ. And when Diocles was Archon (Olymp. xcii, 4), I laid out upon the Cyclian Chorus iii Minæ (a). Afterwards, when Alexias was Archon (Olymp. xciii, 4), I furnished a Chorus of Boys, and it cost me above xv Minæ. And when Euclides was Archon (Olymp. xciv, 2), I was at the charge of xvi Minæ upon the Comedians, and of vii upon the young Pyrrichists\*." Now an Attic Mina being equivalent to three pounds of English money, it is plain from this passage of Lysias, that the whole charge of a Tragic Chorus did but then amount to xc pounds sterling. By the way, I shall correct a fault in the Orator Isæus†: Οὗτος γὰρ τῇ μὲν φυλῇ εἰς Διονύσια χορηγίσας, τετάρτος ἐγένετο, τραγωδοῖς δὲ καὶ πυρρίεταις ὕστατος.—Correct it τέταρτος ἐγένετο τραγωδοῖς καὶ πυρρίχισταῖς ὕστατος‡. "This man," says he, "being to furnish our Choruses at the Festivals of Bacchus, did it so meanly, that in the Tragic Chorus he came but the fourth; and in the Pyrrichists he was last of all." And now I refer it to the Reader, whether, considering this true account of the small charge of a Tragic Chorus, even in Lysias and Demosthenes's time, he can think it probable that at the Lxxxivth Olympiad the Tragic ornaments were so famous for their richness as to give rise to the metaphor of Τραγωδία for sumptuousness, especially in Italy, where perhaps at that time no Tragedy had ever been acted. I must own, it seems to me a very unlikely thing that this metaphor should so quickly obtain, even in common conversation,

\* Lysias, in Ἀπολ. Δωροδοκίας.

† P. 54.

‡ One may correct it also Πυρρίχαις, which comes to the same thing (1).

(1) Addend. p. 545.

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(a) Dr. Bentley probably wrote ccc Minæ, as it is in Lysias, quoted by Meursius. The printer changed this into iii Minæ.—*Mus. Crit.* v. 84.

much less be admitted into a body of Laws, where the language ought to be plain and proper, and where any metaphor at all makes but a very bad figure, especially a new one, as this must needs be then, which perhaps could not be understood, at first hearing, by one half of the citizens. It is true, when Tragedy was propagated from Athens into the courts of Princes, the splendour of the Tragic Chorus was exceedingly magnificent, as at Alexandria and Rome, &c. ; which gave occasion to that complaint of Horace's, that the show of Plays was so very gaudy, that few minded the words of them\* :—

“ Tanto cum strepitu ludi spectantur, et artes  
Divitiæque peregrinæ : quibus oblitus Actor  
Cum stetit in scena, concurrat dextera lævæ.  
Dixit adhuc aliquid ? Nil sane. Quid placet ergo ?  
Lana Tarentino violas imitata veneno.”

And in another place, he says †, the Tragic Actor was

“ Regali conspectus in auro nuper et ostro.”

It is no wonder, therefore, that in those ages *Τραγωδία* might be used metaphorically, to signify riches and splendour ; and so Philo, and Lucian, and some others, use it ; but I do not find any example of it within a whole century of the date of Charondas's Laws.

II. 1. But this objection will be much more considerable if Charondas really lived before the original of the Thurian government, and even before Æschylus himself, the first inventor of Tragic ornaments ; for it will then be of equal force against Charondas's Laws as against those of Zaleucus. Theodoret tells us ‡ “ that Charondas is said to have been the first Lawmaker of Italy and Sicily :” and if this be true, he must be senior to Zaleucus himself, and before the very name of Tragedy, much more before the use of this metaphor taken from it ; or, if we allow of their reckoning §, that make Charondas the Scholar of Zaleucus, it is more than enough to our present purpose ; for they supposed his Master Zaleucus to have been contemporary with Lycurgus the Spartan ; by which account they must place Charondas ccc years before Thespis. Nay, even according to Eusebius, Zaleucus's Laws bear date above cc years before the founding of Thurii, and

\* Hor. Ep. ii, 1.

† Theodoret. c. Græc. Serm. 9.

‡ Id. in Arte Poët.

§ In Arist. Pol. ii. 12.

above c years before the original of Tragedy. But we have a better authority than these ; I mean Heraclides, in his Book of Governments ; who informs us \*, “ That the Rhegians of Italy were governed by an aristocracy ; for a thousand men, chosen out according to their estates, managed every thing ; and their Laws were those of Charondas the Catanian ; but Anaxilas the Messanian made himself Tyrant there.” Which account is confirmed in the main by Aristotle, when he says “ The oligarchy of Rhegium was changed into a tyranny by Anaxilas †.” Here, I conceive, Heraclides has very plainly asserted that Charondas’s Laws were made before the time of Anaxilas ; but we are assured this Anaxilas died at Olymp. LXXVI, 1, after he had reigned at Rhegium and Messana XVIII years at the least, which commence from Olymp. LXXI, 3. Now the first victory that Æschylus won at the Stage, was at Ol. LXXIII, 3 † ; and we may fairly suppose, because he never got the prize till then, that he had not invented Scenes and Machines, and the other ornaments before. If Charondas’s Laws, therefore, were made but the very year that Anaxilas usurped the government, yet they are older by VIII years than the original of Tragical Scenes. But, without question, Charondas’s form of government had been a good while in Rhegium before Anaxilas subverted it ; for the city had been built then cc years ; and the very account in Heraclides clearly implies that the aristocracy was of some continuance.

\* Heraclid. de Polit. Νόμοις ἐχρῶντο τοῖς Χωρίῳδου τοῦ Κατανίου.

† Arist. Pol. v, 12.

‡ Marm. Arund.



AN  
HISTORIC SKETCH  
OF THE  
GRECIAN DRAMA.



# CHAPTER I.

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## SECTION I.

### HISTORY OF THE TRAGIC DRAMA, FROM ITS RISE TO THE TIME OF ÆSCHYLUS.

THE Drama\* owes its origin to that principle of imitation which is inherent in human nature. Hence its invention, like that of painting, sculpture, and the other imitative arts, cannot properly be restricted to any one specific age or people. Scenical representations are found to have existed among various nations, so totally separated, by situation and circumstances, as to make it impossible for any one to have borrowed the idea from another. In Greece and Hindostan† the Dramatic art was at the same period in high repute and perfection, whilst Arabia and Persia, the intervening countries, were utter strangers to this kind of entertainment. The Chinese‡ again have for ages possessed a regular national theatre. The ancient Peruvians§ had their tragedies, comedies, and interludes; and even among the savage and solitary islanders of the South Sea, a rude kind of play was observed by the navigators who discovered them. Each of these people must have invented the Drama for themselves. The only point of connexion was the sameness of the cause, which led to these several independent inventions,—the instinctive propensity to imitation, and the pleasure arising from it when successfully exerted.

For the origin of the *Grecian* Drama|| we must go back to the annual festivals¶, which, from very remote times, the village communities were wont to celebrate at the conclusion of harvest and vintage. On these occasions the peasantry enjoyed a periodic re-

\* Aristot. Poet. c. iv. Schlegel, Lectures on Dramatic Literature, vol. i. pp. 23—26.

† The Hindoos, according to Sir Wm. Jones, (Preface to *Saccontala*, p. x.), have a rich dramatic literature, which ascends back upwards of two thousand years. *Saccontala* and *Prabodd Chandrodaya* are the only specimens yet translated.—Robertson's *India*, Appendix, pp. 235. 240. Edinburgh, 1819.

‡ See *Encyclop. Londin. China*, p. 493, &c.

§ Garcilasso de la Vega, *Royal Commentaries*, Part i. chap. 6.

|| Casaubon *De Satyrica Græcorum Poesi*, i. 1.

¶ Αἱ ἀρχαῖαι θυσίαι καὶ σόφοι φαίνονται γίνεσθαι μετὰ τὰς τῶν καπῶν συγκομιδὰς,

laxation from their labours, and offered grateful sacrifices to their gods. Among these gods Bacchus\* was a chief object of veneration, as the inventor of wine and the joint patron, with Ceres, of agriculture. He† appears also to have been typical of the first generating principle, and accordingly the *φάλλος* was exhibited in the rustic solemnities as his most conspicuous emblem. At these meetings that fondness for poetry and poetic recitation ever peculiarly strong amongst the Greeks, combined with their keen relish for joke and raillery, naturally introduced two kinds of extemporaneous effusions: the one—*ὑψηλὸν καὶ ἐγκωμιαστικὸν*—consisted of hymns addressed immediately to Bacchus: the other—*γελοιότερον καὶ ἰαμβίζον*—was the offspring of wit and wine, ludicrous and satirical, interspersed with mutual jest and sarcasm‡. The loftier and more poetical song was afterwards called *διθύραμβος*§, a term probably derived from some ancient title of Bacchus; as the Pæan took its name from *Παιᾶν*, an early appellation of Apollo. The lighter effusions of joke and gibe merged in the songs which accompanied the procession of the Phallus. From these rude compositions sprang the splendid Drama of the Greeks: the Dithyramb || gave birth to Tragedy, the Phallic song to Comedy.

In ascribing the origin of the Drama to these simple choruses, all scholars seem to agree. With respect to its subsequent progress and developement, down to the time of Æschylus, considerable dif-

οἶον Ἀπαρχαί· μάλιστα γὰρ ἐν τούτοις ἐσχόλαζον τοῖς καιροῖς.—Arist. Eth. Nic. θ. 9. So also Horace—

“Agricolæ prisci, fortes parvoque beati,  
Condita post frumenta, levantes tempore festo  
Corpus et ipsum animum,” &c.

2. Epp. i. 139, &c.

The drunken festivities of the ancient Danes, when they offered the annual sacrifices to their rural deities, and the Highland Bel-tein, were of a similar character.—Observer, No. 127.

\* Casaubon de Satyr. Poesi, i. 1. p. 6, &c.

† Museum Criticum, No. V. p. 70.

‡ Versibus alternis opprobria rustica fudit.—Horat. 2. Epp. i. 146.

§ Mus. Crit. No. V. pp. 70 and 71.

|| Γενομένη οὖν ἀπ’ ἀρχῆς αὐτοσχεδιαστική καὶ ἡ τραγωδία καὶ ἡ κωμωδία, καὶ ἡ μὲν ἀπὸ τῶν ἐξαρχόντων τὸν διθύραμβον, ἡ δὲ ἀπὸ τῶν τὰ φαλλικά, ἃ ἔτι καὶ νῦν ἐν πολλαῖς τῶν πολιέων διαμίνει νομιζόμενα, κατὰ μικρὸν ἠυξήθη.—Arist. Poet. c. iv. 14.

“Both Tragedy, then, and Comedy having originated in a rude and unpremeditated manner: the first, from the Dithyrambic hymns; the other, from those Phallic songs, which, in many cities, remain still in use; each advanced gradually towards perfection, by such successive improvements as were most obvious.”—Twining.



ference of opinion exists; as might reasonably be expected on a subject known only from a few obscure notices scattered throughout the extant works of the ancients, and those notices frequently varying and contradictory. After a careful collation of the several classic passages bearing on the question, and an examination of what has been advanced by modern critics, the following account seems to come nearest the truth, as being consistent and probable.

In the first rise of the Bacchic festivals\* the peasants themselves used promiscuously to pour forth their own unpolished and extemporaneous strains. Afterwards the more skilful performers were selected and formed into a chorus, which, with the accompaniment of the pipe, sang verses precomposed by the Dithyrambic poets†. Emulation was excited, contests between the choruses of neighbouring districts speedily arose, and an ox ‡ was assigned as the prize of superior skill. The Dithyrambic chorus was also called Cyclian (κύκλιος) §, from their dancing in a ring round the altar of Bacchus, whilst they sung the hymn. This exhibition never suffered any material change, but always formed an important part of the Dionysian festival, and was performed by a chorus || of fifty men. In later ages ¶, when a regular theatre was erected, a portion of it, called the ὄρχηστρα, or *dancing-space*, was set apart for the performance of the song and dance, round the Θυμέλη, or *altar*.

\* Agricola assiduo primùm satius aratro

Cantavit certo rustica verba pede.

Tibull. (ii. l. 51.)

† These poets at the outset were, like the chorus, simple peasants, distinguished above their fellow-labourers by their natural and uncultivated talent for versifying: who, against these festive occasions, used to provide the chorus with a hymn. They in time became a numerous and peculiar body. At Athens each tribe had one maintained at the public expense. Ἐκάστη γὰρ φυλὴ Διονύσου τρέφει διθύραμβοποιόν.—Schol. ad Aristoph. Avium, v. 1404.

‡ Ταὶ Διονύσου πόθιν ἰξίφανιν  
σὺν βοηλάτῃ χάριτες  
διθυράμβῳ

Pindar. Olymp. xiii. 24, &c.

Βοηλάτην δὲ τὸν διθύραμβον προσαγορεύει, ἥτοι διὰ τὸ βοῦν εἶναι τῷ νικῶσιν ἵπαθλον· ἱερὸς γὰρ τοῦ Διονύσου.—Schol. in loc.

§ Bentley above, p. 80.—Ὁ δὲ διθύραμβος χορὸς ἦν κύκλιος πρὸς τὸν Διόνυσον.—Schol. Pindar. Olymp. xiii. 26. And so also Schol. Æschin. (vol. iii. p. 722. Ed. Reiske.) λέγονται δὲ οἱ διθυράμβοι χοροὶ κύκλιοι καὶ χορὸς κύκλιος.

|| Ξεινοφίλου δὲ τις υἱὸς Ἀριστείδης ἐχορήγει  
Πεντήκοντ' ἀνδρῶν καλὰ μαθόντι χορῶ.

Simonid. Epigr. 76.

¶ Mus. Crit. No. V. p. 74.

The next advance in the developement of the Drama was the invention of the *Satyr*ic chorus\*. At what period and by whom this chorus was introduced are points of utter uncertainty†. Wine and merriment probably first suggested the idea of imitating, in frolic, the supposed appearance of the Satyrs, by fixing horns on the head and covering the body with a goat's skin. The manners of these sportive beings would of course be adopted along with the guise, while jest and sarcasm were bandied about. Be this, as it

\* Schneider, *De Orig. Trag.* p. 7. &c.

† Possibly Epigenes, the Sicyonian, might have some share in the introduction or improvement of the Satyr<sup>i</sup>c chorus. See Aristot. *Poet.* iii. 5. Ed. Hermann, with the accompanying note. It was afterwards in great vogue at Phlius, another Achaian town, as we may gather from two epigrams of Dioscorides upon Sophocles (*Anthol. Gr.* i. 2.): of whom in the first one it is said by Bacchus (so Salmasius interprets)—

Ὅς με τὸν ἐκ ΦΛΙΟΥΝΤΟΣ, ἔτι τρίβολον πατέοντα  
Πρίνινον, ἐς χρύσειον σχῆμα μεθρμόσατο, &c.

The same critic thus translates these two obscure lines, “*Ille me Phliunte pro-  
fectum, adhuc sentes et rubos inambulantem, et ex acerno stipite properanti falce  
edolatum, in aureum habitum reformavit,*” &c.

In the second epigram we have the words—

ἐκισσοφόρησι γὰρ ἄνηρ  
Ἄξια, ΦΛΙΑΣΙΩΝ καὶ ΜΑ' ΧΟΡΟ'ΥΣ ΣΑΤΥΡΩΝ.

It was from having long possessed the Satyr<sup>i</sup>c chorus that these Peloponnesians laid claim to the invention of Tragedy. See Aristotle, *Poet.* iii. 5, and Hermann's note, and likewise his note on IV. 15.

Hermann, (in Aristot. *Poet.* IV, 15. p. 107.) who agrees with Schneider in inserting this intermediate stage between the Dithyramb and Thespis, thinks that it is to the introduction of this chorus allusion is made in the explanations, which are given by the old Grammarians of the proverb, οὐδὲν πρὸς τὸν Διόνυσον. Of these explanations, this by Zenobius is the most full and particular:—

Τῶν χορῶν ἐξ ἀρχῆς ἐθισμένων διθύραμβον ᾄδειν εἰς τὸν Διόνυσον, οἱ ποιηταὶ ὕστερον ἐκβάντες τῆς συνηθείας ταύτης Ἀλκίτας καὶ Κιντάεους γράφειν ἐπεχείρουν. Ὅθεν οἱ θιώμενοι σκώπτοντες ἔλεγον, Οὐδὲν πρὸς τὸν Διόνυσον Δία γοῦν τοῦτο τοὺς Σατύρους ὕστερον ἔδωξεν αὐτοῖς προεισάγειν, ἵνα μὴ δοκῶσιν ἐπιλανθάνεσθαι τοῦ θιοῦ. P. 40.

This account certainly renders Hermann's opinion very plausible, especially if we take οἱ ποιηταὶ in close connexion with the preceding words, and understand the ancient Dithyrambic poets. But Plutarch, *Sympos.* i. 1., expressly declares that the innovations of Phrynichus and Æschylus, in rejecting altogether Bacchus and his Satyrs, gave occasion to the saying; and if so, the later Satyr<sup>i</sup>c Drama, and not the old Satyr<sup>i</sup>c chorus, is the addition here mentioned. Plutarch is confirmed by the most likely of the three interpretations recorded by Suidas (in *voc.*).

ΒΕΛΤΙΟΝ δὲ οὕτω τὸ πρόσθεν εἰς τὸν Διόνυσον γράφοντες, τούτοις ἠγωνίζοντο, ἅπερ καὶ Σατυρικὰ ἐλέγγο. Ὑστερον δὲ μεταβάντες εἰς τὸ τραγῳδίας γράφειν, κατὰ μικρὸν εἰς μύθους καὶ ἱστορίας ἐτρέψαν, μηκέτι τοῦ Διονύσου μνημονεύοντες. ὅθεν τοῦτο καὶ ἐπιφώνησαν. καὶ Χαμαιλιῶν ἐν τῷ περὶ Θέσπιδος τὰ παραπλήσια ἱστορεῖ.

Schneider, from the last words, refers the saying to the improvements of Thespis. —*De Orig. Trag.* p. 50.

may, a chorus of Satyrs was by some means formed, and thenceforth became an established accompaniment of the Bacchic festival.

It is now that we first discover something of a dramatic nature. The singers of the Dithyramb were mere choristers; they assumed no character and exhibited no imitation. The performers in the new chorus had a part to sustain: they were to appear as Satyrs, and represent the character of those gamesome deities\*. Hence the duties of this chorus were two-fold. As personating the attendants of Bacchus, and in conformity with the custom at his festivals, they sang the praises of the God; and next† they poured forth their own ludicrous effusions, which, to a certain degree, were of a dramatic nature, but uttered without system or order, just as the ideas suggested themselves to each performer. These αὐτοσχεδιάσματα were accompanied with dancing, gesticulation, and grimace; and the whole bore a closer resemblance to a wild kind of ballet than to any other modern performance. This rude species of Drama was afterwards called τραγωδία (τραγού ᾠδή), from the goat-skin dress of the performers; or, what is more probable, from the goat which was assigned as the prize to the cleverest wit and nimblest dancer in the chorus ‡.

\* Verum ita risores, ita commendare dicaces

Conveniet Satyros.—Horat. Ep. ad Pisones, 225.

See Casaubon De Satyr. Poet. i. ii. p. 68, &c.

† Ὡς περ δὲ τὸ παλαιὸν ἐν τῇ τραγωδίᾳ πρότερον μὲν μόνος ὁ χορὸς διδραμάτιζεν, ὕστερον δὲ Θέσπεις, κ. ε. λ.—Diog. Laert. in Platone, lxxvi.

Bacchi ipsius personam, decantato dithyrambo, prodeuntem aliquem sustinuisse, probabile est, et Diodori Siculi locus in libro quarto ejusmodi quid indicare videtur: καὶ Σατύρους, inquit, φασὶν αὐτὸν (Διόνυσον) περιάγεισθαι, καὶ ταύτους ἐν ταῖς ὀρχήσεσι καὶ ταῖς τραγωδαῖς τίειν καὶ πολλὴν ἡδονὴν παρέχεισθαι τῷ θεῷ.—Schneider. De Orig. Trag. p. 11.

‡ Bentley (above p. 72, &c.) contends that the goat was not bestowed as the prize till the time of Thespis, and therefore that the name τραγωδία was not formed before his date. Perhaps, however, the account in the text has not been rashly preferred. It seems, *a priori*, very improbable that, whilst the Dithyrambic chorus had its peculiar prize, no meed whatever should have been assigned to the favourite Satyric chorus: and further, the allusions of the ancients to the institution of this prize appear to refer to an earlier and a ruder period than the age of Thespis. Thus Tibullus (ii. 1. 55. 58.)—

Agricola et minio suffusus, Bacche, rubenti,

Primus inexpertâ duxit ab arte chorus.

Huic datus a pleno, memorabile munus, ovili

Dux pecoris hircus: duxerat hircus oves.

Bentley infers the truth of his opinion from the expressions of the Arundel Marble, Dioscorides, and Horace. Now the Arundel Marble in adding—καὶ αἶθρον ἐτίθη ὁ

Thespis, a native of Icaria, an Athenian village, was the author of the third stage in the progress of the Drama, by adding an actor, distinct from the chorus. When the performers, after singing the Bacchic hymn, were beginning to flag in the extemporal bursts of Satyric jest and gambol which succeeded, Thespis \* himself used to come forward, and from an elevated stand exhibit, in gesticulated narration, some mythological story. When this

τράγος to the inscription respecting Thespis, and the assertion of Dioscorides, in his epigram upon that Dramatist, 'Ὡς τράγος ἄθλον, by no means invalidate the ascription of the goat as a prize to the old Satyric chorus. It was natural enough to transfer to the new exhibition, when once established, the prize of the performance which it had superseded. The whole sentence from Horace, of which Bentley quotes only the first line, stands thus :

Carmine qui tragico vilem certavit ob hircum,  
Mox etiam agrestes Satyros nudavit et asper  
Incolumi gravitate jocum tentavit eo, quod  
Illecebris erat et gratâ novitate morandus  
Spectator, functusque sacris, et potus et exlex.

Epist. ad Pis. 220—224.

If the *qui* in the first line must indicate some particular poet, Thespis can hardly be the one here noticed, as Bentley supposes. He *was* the curtailer of the old Satyric chorus—he was *not* the inventor of the new Satyric drama. But were Thespis the person here intended, still the answer given above to the argument deduced from the words of the Arundel Marble and Dioscorides, would hold good in this case also.

Were conjecture allowable, there is every reason to believe that the goat was originally the prize of the first extemporal chorus of peasants, and that afterwards, when their rude hymns were refined into the Dithyramb, the bull, a new and nobler object of contest, was assigned to the chorus so named, whilst the goat was left to the incipient Satyric chorus.

Should it be admitted that the term τραγικός might possibly be applied to the Satyric chorus, no prolepsis will be required to account for the τραγικὸν χορὸν in Herodotus (v. 67.). See Bentley (above, p. 67). This view of the matter will also reconcile the passages of Laertius, Themistius, &c. ; which seem to contradict the received opinion, by ascribing an earlier date to Tragedy than the age of Thespis. There was, as they affirm, a species of exhibition called τραγωδία, from very ancient times ; but this was simply the light and ludicrous performance of the Satyric chorus. Tragedy itself, in its proper form and character, was so far from being antecedent to Thespis, that it did not even exist before the time of Phrynichus, the scholar of that dramatist. From not sufficiently distinguishing between τραγωδία, in its original and simple signification, and the Tragedy of Æschylus, Sophocles, and of modern days, many groundless difficulties have arisen.

\* Ὅσπερ δὲ Θέσπις ἓνα ὑποκριτὴν ἐξεῦρεν ὑπὲρ τοῦ διαναπαύεσθαι τὸν χορὸν, κ. τ. λ. —Diog. Laert. in Platone, lxvi.

Ὁ Σόλων ἐθεάσατο τὴν Θέσπιν αὐτὸν ὑποκρινόμενον, ὥσπερ ἔθος ἦν τοῖς παλαιοῖς.—Plutarch. in Solone, xxix.

Ἐπεκρίνοντο αὐτὸι τραγωδίας οἱ ποιηταὶ τὸ πρῶτον.—Arist. Rhet. iii. 1.

So Livy, when speaking of his namesake among the early Latin dramatists—  
“Livius, idem scilicet, id quod omnes tum erant, suorum carminum actor.” vii. 2.

was ended, the chorus again commenced their performance. These dramatic recitations \* gradually encroached upon the extemporal exhibitions of the chorus, and finally occupied their place. The † Drama of Thespis was, therefore, composed of two or more Bacchic hymns sung by the Satyric chorus, with one or more mythological monologues interspersed, of which the number varied according to that of the choral songs. The metre, even of the recitative, was apparently trochaic; and this seems to have been the original measure in which the Satyric αὐτοσχεδιάσματα were uttered amidst dance and frolic. Indeed ‡, from its nature, the trochee is peculiarly adapted to lively and sportive movements. Besides the addition of an actor, Thespis first gave the character of a distinct profession to this species of entertainment. He organized a regular chorus, which he assiduously trained in all the niceties of the art, but especially in dancing §. With

\* Termed ἐπισόδια from being introduced between the parts of the original performance.

† Observandum est, episodiorum numerum, nascente tragœdiâ, ad poetarum, ut verisimile est, arbitrium variasse, ita ut histrio, qui tum unus erat, nonnunquam semel tantum in scenam, nonnunquam pluries ad chorum inter cantus relevandum missus fuerit.—Tyrrwhitt in Arist. Poet. § 10.

We may derive a general idea of the Drama at this time from a passage in Aristotle, where he evidently refers to a period not long antecedent to Æschylus and Sophocles:

Ἔτι δὲ τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γιλοίας, διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὅψι ἀπιστιμύνη· τό τε μέτρον ἐκ τετραμέτρου ἱαμβίῳ ἐγένετο· τὸ μὲν γὰρ πρῶτον τετραμέτρῳ ἔχρωντο, διὰ τὸ στυρικὴν καὶ ὀρχηστικωτέραν εἶναι τὴν ποίησιν.—Poet. c. iv. 17.

“It was also late before Tragedy threw aside the short and simple fable, and ludicrous language of its Satyric origin, and attained its proper magnitude and dignity. The Iambic measure was then first adopted: for, originally, the Trochaic tetrametre was made use of, as better suited to the Satyric and Saltatorial genius of the poem at that time.”—Twining.

‡ Ὁ δὲ τροχαῖος κορδακικώτερος· δηλοῖ δὲ τὰ τετράμετρα· ἔστι γὰρ τροχαῖος ῥυθμός τε τετράμετρα.—Arist. Rhet. iii. 7.

§ Φασὶ δὲ καὶ ὅτι οἱ ἀρχαῖοι ποιηταί, Θέσπεις, Πρατίναις, Κερκίνος, Φερίνιος, ὀρχηστικῶς ἑκαλοῦντο, διὰ τὸ μὴ μόνον τὰ ἑαυτῶν δράματα ἀναφέρειν εἰς ὀρχηστὴν τοῦ χοροῦ, ἀλλὰ καὶ ἔξω τῶν ἰδίων ποιημάτων διδάσκειν τοὺς βουλομένους ὀρχεῖσθαι.—Athenæus, (i. 22. Schw.)

Ὀρχούμενος τῆς νυκτὸς οὐδὲν παύεται

Τ' ἀρχαῖ' ἐκείν', εἰς Θέσπεις ἠγωνίζετο.

Aristoph. Vespæ, 1470.

And a whole night is telling, while he practises  
The steps and dances which the emulate pride  
Of ancient Thespis first brought into vogue.

Mitchell.

this band of performers he is said to have strolled about from village to village, directing his route by the succession of the several local festivals, and exhibiting his novel invention upon the waggon, which conveyed the members and apparatus of his corps dramatique\*.

The introduction of an actor was so important a step, as leading immediately to the formation of a regular play, and the other improvements which gave character and consistency to the art, were of so influential a nature, that Thespis is generally considered to have been the inventor of the Drama. Of Tragedy, properly so called, he does not appear to have had any idea. His *ἐκείσῳδία*, though regularly composed, were probably confined to Bacchus and his adventures; and the whole performance little elevated above the levity of the Satyric extemporalia, which these monologues had superseded†.

•

Ignotum Tragicæ genus invenisse Camœnæ  
Dicitur, et plaustris vexisse poemata Thespis,  
Qui canerent agerentque peruncti fœcibus ora.

Horat. Ep. ad Pis. 275.

Θέσπιδος εὔριμα τοῦτο τάδ' ἀγροῖωτιν ἀν' ὕλαν  
Παίγνια, καὶ πώμους τοὺς ἀτελειοτέρους  
Αἴσχυλος ἐξύψωσεν, κ. τ. λ.

Dioscorid. Epigr. Anthol. Gr. xvii.

These quotations, especially the expressions of the epigram, confirm our idea of the Thespian drama.

† Schneider has laboured to prove that scholars have, in general, held too mean an opinion of the merits of Thespis. That his first essays were light and satyric, he readily allows; but at the same time contends that his later compositions were of a higher character. Upon the authority of the passages from Laertius and Plutarch, which Bentley rejects as erroneous (above, p. 56, &c.), he assigns three stages to this Dramatist's exhibitions. 1. In the first, mounted on a stand, Thespis represented Bacchus with voice and gesticulation. 2. Next he began to act the character of heroes, either retaining the chorus of Satyrs, or introducing them in another dress. This is the stage to which the anecdotes recorded by Laertius and Plutarch refer. Its date is probably about Olymp. LIV, B. C. 564. From this time to Olymp. LXI, B. C. 536, Thespis was silent, prohibited from exhibiting by a law of Solon's. 3. On the repeal of this law by Pisistratus, he again came forward with a more perfect drama. At the same time other poets appeared to contend with him, according to the testimony of the Arundel Marble, which, in recording the prize, implies a contest. To this testimony may be added that of Aristophanes (Vespæ, 1470.)

Ὁρχούμενος τῆς νυκτὸς οὐδὲν πάυεται  
τ' ἀρχαῖ' ἐκεῖν' οἷς Θέσπιδις ἡ γωνίζετο.

It was in this third stage that Thespis composed those more regular plays, whose

The sixty-first Olympiad, B. C. 536, is fixed by Bentley \*, from the Arundel Marble, as the time when Thespis first exhibited ; a date which will make him contemporary with the latter years of Pisistratus.

Up to this period the performance called τραγωδία had more the semblance of Comedy than of its own subsequent and perfect

names Suidas has preserved—Ἀθλα Πελίου ἢ Φόρβας, Ἰερεῖς and Ἡθιοί. Bentley (above, p. 31, &c.) having decided that the plays of Thespis were all Satyric, pronounces, from their titles, that no pieces of such a nature could have been his. Yet, argues Schneider, it is scarcely to be supposed that Heraclides, the alleged forger, could have been so ignorant as to publish, under the name of Thespis, a series of dramas of such a character, and with such titles, as at once to have discovered the imposture. It is therefore most certain that, as far as the opinion of Heraclides, the scholar of Aristotle, goes, Thespis did exhibit pieces of a heroic and elevated nature, as well as others of a lighter cast.—Schneider de Orig. Trag. pp. 46, &c.

These arguments of Schneider are far from satisfactory. The assertions of Laertius and Plutarch will not have much weight with a scholar accustomed to assign, with severe discrimination, the exact degree of value due to each authority ; especially in a case where a writer is found to be inconsistent with himself. (See Bentley, above, p. 59). The Arundel Marble certainly does seem to imply a contest, and, therefore, competitors : but this concession makes nothing against our account. The existence of such competitors can in no wise prove the Drama of Thespis to have been a more perfect exhibition than we are inclined to allow ; nay, the very passage of Aristophanes shows that the contest, if any, was chiefly confined to the dances of the chorus. How Schneider (p. 54), could deduce from it that “ Thespidis carmina Aristophanis tempore adhuc in ore hominum fuisse,” does not appear. The quotation manifestly and exclusively refers to the dances which Thespis had invented for the use of his chorus. With respect to Heraclides it may be observed, that, supposing him to have framed his plays with exact attention to what he believed or knew to be the nature of the Thespian drama, and, on this very account, to have interspersed his forgeries with didactic gnomæ ; still it would no more follow that the exhibitions of Thespis, “ lugubria tristiaque argumenta habuerunt” (Schneider, p. 54), than that the Comedies of Epicharmus were of a serious and pathetic nature, because we know, from the fragments of them still extant, that they were full of such moral maxims and sentiments. His imitator, Plautus, has in like manner dashed his broad farcical humour with many a grave precept and sententious remark. But further we are by no means authorized to assume, as matter of course, the scrupulous conformity of these forgeries in style, subjects, and arrangement to Heraclides’ own idea of the real Thespian drama. The nature of this drama appears to have become, at this time, an object of antiquarian research : consequently none but the learned few would be able to detect the forgeries, from their inconsistency with what was ascertained concerning the genuine productions of the suppositious author. That they did so we know to have been the case (see above, p. 31). Meanwhile, among the generality of readers, the pieces would long pass without suspicion, until the declaration and the proofs of their spuriousness had been slowly communicated ; for in those days literary information was neither so speedily nor so extensively transmitted as in modern times. This temporary credit was probably all the writer expected for such jeux d’esprit.

\* See above, p. 37, &c.



form. The honour of introducing Tragedy, in its later acceptation, was reserved for a scholar \* of Thespis, Phrynichus the son of Polyphradmon; who began to exhibit Olymp. LXVII, 2, B. C. 511—the year before the expulsion of the Pisistratidæ.

Phrynichus dropped the light and ludicrous cast of the original Drama, and, dismissing Bacchus and the Satyrs, formed his plays from the more grave and elevated events recorded in the mythology and history of his country †. The change thus produced in the tone of the Drama was undoubtedly a mighty step in the advance of Tragedy to its proper form: yet much remained to be done. The choral odes ‡, with the accompanying dances, still

\* Suidas in voc.

† Ὡς περ οὖν Φρυνίχου καὶ Αἰσχύλου τὴν τραγῳδίαν εἰς μύθους καὶ πάθη πραγόντων, εἰλέχθη, &c.—Plutarch. Quæst. Symp. i. 1.

It is not improbable that Phrynichus was indebted to the perusal of Homer for this change in the character of the Drama. Aristotle (c. iv. 12.) distinctly attributes to the author of the Iliad and Odyssey the first suggestion of Tragedy, as in his Margites was given the first idea of Comedy. Now it is an historical fact that, a few years before Phrynichus began to exhibit, the Homeric poems had been collected, revised, arranged, and published, by the sons of Pisistratus. Such an event would naturally add a deeper interest to the study of this mighty master; and it is easy to conceive how his μιμήσεις δραματικαί, as Aristotle terms them, would strike and operate upon the mind of the talented and ingenious scholar of Thespis. At any rate these two facts stand in close chronological connexion—the first edition of Homer, and the introduction of Tragedy, properly so called. But the influence of Homer as a dramatic instructor was not confined to Phrynichus. Æschylus, in grateful acknowledgment of the benefits which he had derived from the study of that great poet, modestly declared his tragedies to be but “τεμάχη τῶν Ὀμήρου μεγάλων δεικνῶν . . . . slices from the plenteous feasts of Homer.”—Athen. viii. p. 348. In accordance with this saying are the words put into his mouth by Aristophanes (Ranæ, 1040), where, after speaking of Homer as the instructor of warriors, he adds

Ὅθιν ἢ μὴ Φρήν ἀπομαξαμένη πολλὰς ἀρετὰς ἐποίησεν  
Πατρόκλων, Τεύκρων, Θυμολιόντων . . .

By Homer first inspir'd, the gallant deeds  
(Of brave Patroclus, Teucer, and Thymalion,  
I sang.

Dunster.

To return to Phrynichus; he, too, was the first who introduced a female character. ὡς δὲ πρῶτος ὁ Φρύνιχος γυναικίῳ πρόσωπον εἰσήγαγεν ἐν τῇ σκηνῇ.—Suidas. Φρύνιχος

‡ Phrynichus was long celebrated for the sweetness of his odes.

Ἐνθιν, ὥς περ ἡ μέλιττα,  
Φρύνιχος ἀμβροσίων



composed the principal part of the performance; and the loose, disjointed monologues of the single \* actor were far removed from

Μελίῳ ἀπιβόσκειτο καρπὸν, ἀεὶ  
Φέρων γλυκιῖαν ὥδην.

Aristoph. Av. 750.

Again,

Ἠγεῖτ' ἄν ἄδων Φρυνίχῃ· καὶ γὰρ ἴστιν ἄνθρωπος  
Φιλωδός.

Vesp. 269.

and a little before,

. . . . . μινυρίζοντες μέλη  
'Αρχαϊόμειλησιδώνοφρυνιχήματα.

V. 220.

So Aristotle: Διὰ τί οἱ περὶ Φρύνιχον μᾶλλον ἦσαν μελοποιοί; Ἡ δὲ τὸ πολλὰ τλήσκειν εἶναι μέλη τῶν μέτρων ἐν ταῖς τραγωδίαις.—Prob. xix. 31.

The dances of Phrynichus were no less famous. Plutarch (Symp. viii. 9), has preserved part of an epigram said to have been written by the dramatist himself:

Σχήματα δ' ὀρχησις τόσα μοι πόρεν, ὅσ' ἐπὶ πόντῳ  
Κύματα ποιεῖται χείματι νύξ ὁλόη.

Aristophanes alludes to his animated style of dancing:

Φι. Πλήσσει Φρύνιχος, ὥς τις ἀλέκτωρ.  
Οἱ. Τάχα βαλλήσεις;  
Φι. Σκέλος οὐράνιον γ' ἐκλακτίζων, &c.

Vespæ, 1490.

and again,

Καὶ τὸ Φρυνίχαιον  
'Εκλακτισάτω τις, ὅπως  
'Ιδόντες ἄνω σκέλος  
'Ωζωσιν οἱ θεαταί.

Ib. 1524.

See Bentley, above, p. 50, &c.

\* Though the actor was but one, it is not improbable that he appeared in different characters during the course of the piece.—Schneider de Orig. Trag. p. 68, &c. We know that at a later period the same actor, by changing his dress, represented successively several personages.

The inartificial nature of those plays of Phrynichus, which were exhibited before the public appearance of Æschylus, and their deficiency in dramatic skill, seems implied in the expressions which the Aristophanic Euripides employs in assailing Æschylus (Ranæ, 907, &c.)

. . . . . τοὺς θεατὰς  
'Εξηπάτα, μωροὺς λαβὼν παρὰ Φρυνίχῳ τράφεντας, κ. τ. λ.

Upon which the Scholiast remarks,—ἀπατιῶν γὰρ, ὡς ἀφελέστερος ὁ Φρύνιχος. The whole passage insinuates an equal degree of simplicity in Phrynichus, and in his audience. The comparative rudeness of language and subject matter of the dramas

that unity of plot and connexion of dialogue, which subsequent improvements produced. But \* since for nearly forty years Phrynichus continued to exhibit, during which long period he had not only the benefit of his own experience, but also the inventions of Æschylus (for upwards of twenty years his contemporary and rival) to assist him in improving his dramas, it is certain that his later plays were very different from his first attempts. The *Μιλήτου ἄλωσις* †, to judge from its effects, must have been a piece, for that age, of extraordinary merit. Now Miletus ‡ was taken Olymp. LXXI, 3, B. C. 494, five years after the first victory of Æschylus, and seventeen years after Phrynichus began to exhibit. This play, therefore, was the work of his maturer proficiency. The *Phœnissæ* § again, which won the prize Olymp. LXXVI, B. C. 476, was the production of a still more advanced period, and, probably, was little inferior in dramatic arrangement and excellence to the *Persæ*, which, four years afterwards, Æschylus composed on the same subject. Indeed the poet, who so long

before Æschylus is also strongly declared in the words of the Chorus in the *Ranæ* addressed to that poet :

‘ΑΛΛ’ ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σεμνὰ  
Καὶ κοσμήσας τραγικὸν λῆρον.

V. 1004.

Phrynichus, considered as the *predecessor* of the poet, concerning whom this is said, could not have ranked high as a dramatist, however excellent in dances and choral songs.

\* Phrynichus began to exhibit 511 B. C.; he was victor with the *Phœnissæ* 476 B. C., after an interval of thirty-five years. Æschylus first exhibited 499 B. C.; and therefore at the time when the *Phœnissæ* was represented, had been a dramatic writer twenty-three years.

† Ἀθηναῖοι μὲν γὰρ δῆλον ἐποίησαν ὑπεραχθέντες τῇ Μιλήτου ἀλώσει, τῇ τε ἄλλῃ πᾶσιν, καὶ δὴ ποιήσαντι Φρυνίχῳ δρᾶμα Μιλήτου ἄλωσιν, καὶ διδάξαντι, ἐς δάκρυά τε ἔπεσε τὸ θέατρον, καὶ ἐξημίωσαν μιν, ὡς ἀναμνήσαντα οἰκητὰ κακὰ χιλήσι δραχμῇσι καὶ ἐπέταξαν μηκέτι μηδένα χρᾶσθαι τούτῳ τῷ δρᾶματι.—Herod. vi. 21.

“ The destruction of Miletus affected the Athenians with the liveliest uneasiness, which was apparent from various circumstances, and from the following in particular:—On seeing the capture of Miletus represented in a dramatic piece by Phrynichus, the whole audience burst into tears. The poet, for thus reminding them of a domestic calamity, was fined a thousand drachmæ, and the piece was forbidden to be repeated.”—Beloe.

‡ Clinton. *Fasti Hellenici*.

§ Ἐνίκησε δὲ [Θεμιστοκλῆς] καὶ χορηγῶν τραγυδοῖς, μεγάλην ἤδη τότε σπουδὴν καὶ φιλοτιμίαν τοῦ ἄγωνος ἔχοντος. Καὶ πῖνακα τῆς νίκης ἀνέθηκε, τοιαύτην ἐπιγραφὴν ἔχοντα.—Θεμιστοκλῆς Φρεῆς ἐχορήγει, Φρύνιχος ἐδίδασκεν, Ἀδείμαντος ἤρχεν.—Plutarch. in Themist. v.

and sometimes so successfully competed with an Æschylus, must himself have been no mean Dramatist; and the charge of plagiarism \*, which that great Tragedian is represented by Aristophanes as so studiously rebutting, is another high compliment to the powers of Phrynichus. Still we must remember, in tracing the *inventive* † improvers of Tragedy, that the real claims of Phrynichus are almost entirely restricted to turning the Drama from the lightness of Satyric gaiety to the solemnity and pathos of what was thenceforth peculiarly styled TRAGEDY. In all succeeding alterations and additions he appears to have been simply the follower of Æschylus ‡.

This, perhaps, is the most proper place to notice a singular species of drama, which took its rise at this period, and became almost from its origin an essential appendage to the graver pieces in the Tragic contests. The innovations of Thespis and Phrynichus had banished the Satyric chorus with its wild pranks and merriment. The bulk of the people, however, still retained

\* Αισχ.—'Αλλ' οὖν ἐγὼ μὲν ἐς τὸ καλὸν ἐκ τοῦ καλοῦ  
ἔνεγκον αὐθ', ἵνα μὴ τὸν αὐτὸν φρονέχῃ  
Λιμῶνα Μουσῶν ἱερὸν ὀφθαλμῶν δρέπαν.

Ranæ, 1334

From the best models I composed my choruses,  
And did my best to make them excellent,  
Lest I might seem i' th' fields of poesy  
To mow from the same ground with Phrynichus.

Dunster.

It seems such a charge did actually exist. Glaucus of Rhegium, who flourished about 400 B. C., is said to have affirmed that Æschylus, in composing his *Persæ*, borrowed largely from the *Phœnissæ* of Phrynichus.—Argum. ad Pers.

To these indirect testimonies to his merits we may add the lines which Aristophanes puts into the mouth of the effeminate Agathon;—

Καὶ Φρύνιχος, τοῦτον γὰρ οὖν ἀκήκοας  
Αὐτός τε καλός ἦν, καὶ καλῶς ἠμπέσχετο·  
Διὰ τοῦτ' ἄρ' αὐτοῦ καὶ καλ' ἦν τὰ δράματα.

Thesmoph. 164.

† Schneider, in his account of Phrynichus, has not sufficiently kept this consideration in view.

‡ Suidas records another tragic poet, Chœrilus, the contemporary of Phrynichus, and, like him, the competitor of Æschylus. With Pratinas and the last-named dramatist he contended Olymp. LXX, 2, B. C. 499; the time when Æschylus first exhibited. Of his plays, which were numerous, not a fragment remains; and, if we may trust Hermeas and Proclus, the commentators on Plato, the loss is not great.—(Herm. ad Phædr. and Proc. ad Tim.)

a liking for their old amusement amidst the new and more refined exhibitions. Pratinas\*, a native of Phlius, in accommodation to

\* Πρατίνας, Φλιάσιος . . . . . πρῶτος ἔγραψε σατύρους.—Suidas in Prat. See Casaubon de Satyr. Poes. p. 122, &c. Pratinas, according to Suidas, exhibited fifty dramas, of which thirty-two were Satyric.

Athenæus (xiv. 8 Schw.) relates the following anecdote of Pratinas, which, with the accompanying address of the poet, is, perhaps, curious enough to deserve transcription.

Πρατίνας δὲ ὁ Φλιάσιος, αὐλητῶν καὶ χορευτῶν μισθοφόρων κατεχόντων τὰς ὀρχήστρας, ἀγανακτεῖν τινὰς ἐπὶ τῷ τοῦς αὐλητὰς μὴ συναυλεῖν τοῖς χοροῖς, καθάπερ ἦν πάτριον, ἀλλὰ τοῦς χοροῦς συνάδειν τοῖς αὐληταῖς· ὃν οὖν εἶχε θυμὸν κατὰ τῶν ταῦτα ποιούντων ὁ Πρατίνας ἰμφοανίζει διὰ τοῦδε τοῦ ὑπορχήματος·

Τίς ὁ θόρυβος ὅδε ;  
 Τί τάδε τὰ χορεύματα ;  
 Τίς ὕβρις ἔμολεν  
 Ἐπὶ Διονυσιάδα  
 Πολυπάταγα θυμέλαν ;  
 Ἐμὸς, ἱμὸς ὁ Βρόμιος·  
 Ἐμὲ δεῖ κελαδεῖν·  
 Ἐμὲ δεῖ παταγεῖν,  
 Ἄν' ὄρεα ζύμενον  
 Μετὰ Ναῖδων,  
 Οἷά τε κύκνον, ἄγοντα  
 Ποικιλόπτερον μέλος.  
 Τᾶν ἀοιδᾶν  
 Κατέστας σὺ Πιερίς βασίλεια·  
 Ὅ δ' αὐλὸς ἕστερον χορευέτω.  
 Καὶ γὰρ ἔσθ' ὑπηρέτας κῶμων μόνον  
 Θυραμάχοις τε πυγμαχίαισιν  
 Εὼν δέα, εἰς πάροιον ἔμμεναι στρατηλάτας.  
 Παῖε τὸν Φρυναῖον ποικίλῃ προανέχοντα,  
 Φλέγε τὸν ὀλοσίαλον κάλαμον,  
 Λαλοβαρυπαραμελορυθμοβάταν  
 Θυπατρυπάνω δέμας πεπλασμένον ἡνιδού  
 Ἄδε σοι δεξιὰ, καὶ πόλος διάρρεφα  
 Θριαμβοδιθύραμβε κισσοχάιτ' ἄναξ  
 Ἄκουε τὰν ἱμῶν Δώριον χορείαν.

Cumberland (Observer, No. 131) has given a translation of this Salian song :

What means this tumult ? Why this rage ?  
 What thunder shakes th' Athenian stage ?  
 'Tis frantic Bromius bids me sing,  
 He tunes the pipe, he smites the string ;  
 The Dryads, with their chief accord,  
 Submit and hail the drama's lord.  
 Be still ! and let distraction cease,  
 Nor thus profane the Muse's peace ;  
 By sacred fiat I preside,  
 The minstrel's master and his guide ;

the popular feeling, invented a novel and mixed kind of play. The Poet \*, borrowing from Tragedy its external form and mythological materials, added a chorus of Satyrs, with their lively songs, gestures, and movements. This was called the *Satyrical Drama*, first exhibited by Pratinas; probably at a period not long subsequent to Olymp. LXX, 2, B. C. 499 †. It quickly obtained great celebrity. The tragic poets, in compliance with the humour of their auditors, deemed it advisable to combine this ludicrous exhibition with their graver pieces. One satyric drama was added to each tragic trilogy, as long as the custom of contending with a series of plays, and not with single pieces, continued ‡. Æschylus, Sophocles, and Euripides were all distinguished Satyric composers; and in the Cyclops of the latter we possess the only extant specimen of this singular exhibition §.

He, whilst the chorus-strains proceed,  
 Shall follow with responsive reed;  
 To measured notes whilst they advance,  
 He in wild maze shall lead the dance.  
 So generals in the front appear,  
 Whilst music echoes from the rear.  
 Now silence each discordant sound!  
 For see, with ivy chaplet crown'd,  
 Bacchus appears! He speaks in me—  
 Hear, and obey the god's decree!

Pratinas is quoted on four other occasions (ix. 392, xi. 461, xiv. 624, 633, Cas.) by Athenæus; but the commentators are of opinion that, in these instances, reference is made to his Dithyrambic poems.

\* Schlegel, Lect. Dram. p. 186, &c.

† The exact date of this new invention is nowhere recorded. All we know is, that Pratinas contended with Æschylus and Chœrilus, B. C. 499, and that of his fifty pieces thirty-two were satyric.—(Suidas). Now it is probable that it was as a tragedian he competed with those two tragedians, and that he had not at that time produced the Satyric Drama. In all likelihood the decided superiority of Æschylus turned him at length from Tragedy to seek fame in a department of the Drama, which was at first all his own. This, then, was subsequent to B. C. 499. Again, from the number of his Satyric dramas it would seem that he introduced this Tragi-comedy at no late period of his dramatic career.

‡ See below—*Theatrical contests*, chap. iii. sect. 1.

§ The other principal Satyric poets were Aristias, Achæus, Xenocles, Philocles, Astydamas, Iophon, Plato the Comedian, Lycophron, Bion, and Demetrius.—On this subject see particularly Casaub. de Sat. Poes. i. c. 5.

## SECT. II.

### ÆSCHYLUS, SOPHOCLES, AND EURIPIDES.

ÆSCHYLUS, son of Euphorion, was born of a noble family at Eleusis\* in Attica, Olymp. LXIII, 4, B. C. 525. Pausanias records a story of his boyhood†, professedly on the authority of the Poet himself, which, if true, shows that his mind at a very early period had been enthusiastically struck with the exhibitions of the infant Drama. An impression like this, acting upon his fervid imagination, would naturally produce such a dream as is described. At the age of twenty-five he made his first public attempt as a Tragic author‡, Olymp. LXX, B. C. 499. The next notice§ which we have of him is at Olymp. LXXII, 3, B. C. 490; when, along with his two celebrated brothers, Cynægeirus and Ameinias, he was graced at Marathon with the prize of preeminent bravery, being then in his thirty-fifth year. How dearly he valued the distinction there acquired by his valour we learn from Pausanias|| (Attic.

\* Vit. Anonym., given in Stanley's edition of this Poet, and the Arundel Marble. The invocation to the Eleusinian goddess, which he is made to utter by Aristophanes, seems to refer to the place of his birth:—

Δήμητρι, ἡ θρέψασα τὴν ἐμὴν φρένα  
Εἶναι με τῶν σῶν ἄξιον μυστηρίων.

Ranæ, 886.

† Ἐφη δὲ Ἀισχύλος μαιράκιον ὃν καθεύδειν ἐν ἀγρῷ φυλάσσειν σταφυλᾶς, καὶ οἱ Διόνυσον ἐπιστάντα, κλειῦσαι τραγωδίαν ποιεῖν. ὡς δὲ ἦν ἡμέρα (πιπίσθαι γὰρ ἰθίλειν) βᾶστα ἤδη πειρώμενος ποιεῖν. οὗτος μὲν ταῦτα ἔλεγεν. Attic. p. 36.

‡ Suidas in Αἰσχ. From another passage already quoted (p. 113, note,) we learn that Pratinas and Choerilus were his antagonists.

§ Ἐν μάχῃ συνηγωνίσσατο Αἰσχύλος ὁ ποιητὴς [ἰτ]ῶ[ν] ὢν ΔΔΔΠ. Marm. Arund. No. 49. Vit. Anonym.

|| Φρονῆσαι δὲ Ἀθηναίους ἐπὶ τῇ νίκῃ ταύτῃ μάλιστα εὐχάζω. Καὶ δὲ καὶ Αἰσχύλος, ὡς οἱ τοῦ βίου προσειδοκᾶτο ἡ τελευτὴ, τῶν μὲν ἄλλων ἐμνημόνευσεν οὐδενός, δόξης ἐς τοσοῦτον ἥκων ἐπὶ ποίησιν καὶ πρὸ Ἀρτεμισίου καὶ ἐν Σαλαμῖνι ναυμαχήσας· ὁ δὲ τότε ὄνομα προτεθεὶς καὶ τὴν πόλιν ἔγραψεν, καὶ ὡς τῆς ἀνδρείας μάρτυρας ἔχει τὸ Μαραθῶνιον ἄλσος καὶ Μήδων τοὺς ἐς αὐτὸ ἀποβάοντας. Thus also Athenæus (xiv. 6.): Ὁμοίως δὲ καὶ Αἰσχύλος τηλικαύτην δόξαν ἔχων διὰ τὴν ποιητικὴν, οὐδὲν ἥττον ἐπὶ τοῦ τάφου ἐπιγραφῆται ἡξίωσε μᾶλλον τὴν ἀνδρείαν, ποιήσας.

chap. i. 4.) ; where, apparently alluding to the epitaph which the exiled dramatist composed for himself, the topographer tells us, that Æschylus, out of all the topics of his glory as a poet and a warrior, selected his exploits at Marathon as his highest honour. Six years \* after that memorable battle, Æschylus gained his first Tragic victory, Olymp. LXXIV, B. C. 484. Four years after this was fought the battle of Salamis, in which Æschylus † took part along with his brother Ameinias ; to whose extraordinary valour the ἀριστεῖα were decreed ‡. In the following year he served in the Athenian troops at Plataea §. Eight years afterwards he gained the prize || with a tetralogy, composed of the *Persæ*, the *Phineus*, the *Glaucus Potniensis*, and the *Prometheus Ignifier*, a satyric drama.

The latter part of the Poet's life is involved in much obscurity ¶. That he quitted Athens and died in Sicily is agreed on all hands ; but the time and the cause of his departure are points of doubt and conjecture. It seems that Æschylus had laid himself open to a charge of profanation \*\*, by too boldly introducing on the stage

'Αλκὴν δ' εὐδόκιμον Μαραθῶνιον ἄλσος ἂν ἔποι  
καὶ βαθυχαιτήεις Μῆδος ἱπιστάμενος.

For the whole epigram see below, p. 118.

\* Arundel Marble.

† Vit. Anonym.

‡ Herod. viii. 93. Diod. Sic. ix. Ælian. Var. Hist. v. 19.

§ Vit. Anonym.

|| Argument. ad Pers.

¶ The subject is discussed by the present learned bishop of Chester in his preface to the *Persæ*, p. xvi, &c., and in a note upon the Argument of the *Agamemnon*, pp. xix and xx ; and at length by Boeck, *De Græcæ Tragædiæ Principibus*, capp. iv and v ; which are contained in the *Miscellanea Græca Dramatica*, published by W. P. Grant, Cambridge.

\*\* Schlegel suggests another reason for the poet's self-exile. The German critic supposes the chief aim of his *Eumenides* to have been (a) the support of the Areiopagus, whose authority was at that time attacked by a demagogue named Ephialtes. "This Ephialtes was murdered one night by an unknown hand. Æschylus received the first prize in the theatrical games ; but we know, at the same time, that he left Athens immediately afterwards, and passed his remaining days in Sicily. It is possible that, although the theatrical judges did him the justice to which he was entitled, he might be held in aversion by the multitude notwithstanding ; and that

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(a) This opinion respecting the object of this play is probably, to a certain extent, correct. The *Eumenides*, as one piece in a connected trilogy, can scarcely be said to have been written expressly in defence of the Areiopagus, or that defence to have been its chief aim. But the poet might so contrive his plot as incidentally to bring in that court, and afford him an opportunity of speaking on its behalf ; which is the case. In lines 688-5 (Wellauer's Edition) some such attempt as this of Ephialtes is alluded to.

something connected with the Mysteries. He was tried and acquitted; but the peril which he had run, the dread of a multitude ever merciless in their superstitions, indignation at the treatment which he had received, joined, in all likelihood, to feelings of vexation and jealousy at witnessing the preference occasionally given to young and aspiring rivals\*, were motives sufficiently powerful to induce his proud spirit to leave his native city, and seek a retreat in the court of the munificent and literary Hiero, prince of Syracuse †. This must have been before Olymp. LXXVIII, 2, B. C. 467 ‡, for in that year Hiero died. In Sicily he composed

this, without any express sentence of banishment, might have induced him to leave his native city." *Dram. Lit.* p. 107. This idea of Schlegel's does not accord with the chronology of the poet's latter days. It appears certain that Æschylus went to Sicily during the lifetime of Hiero. (See note below.) Now Hiero died B. C. 467, and the *Eumenides* was not performed till B. C. 458; consequently, if these dates be correct, Schlegel's hypothesis must be wrong. The account in the text is grounded upon an obscure allusion in Aristotle's *Ethics*, explained by Clemens Alexandrinus and Ælian: ὁ δὲ πράττει, ἀγιοσθεῖεν ἂν τις· οἷον λέγοντες φασιν ἐκπεῖν αὐτούς, ἢ οὐκ εἰδέναι ὅτι ἀπόρρητα ἦν, ὥσπερ Αἰσχύλος τὰ μυστικά. iii. 1. p. 87.—Αἰσχύλος (says Clemens) τὰ μυστήρια ἐπὶ σκηνῆς ἐξεπών ἐν Ἀφριῶ πάγῳ κριθεῖς, οὕτως ἀφείσθη, ἐπιδείξας αὐτὸν μὴ μεμνημένον. *Strom.* ii.—Ælian tells the tale in a somewhat different way; a more romantic one of course: Αἰσχύλος δὲ τραγῳδὸς ἐκρίνετο ἀσιβείας ἐπὶ τινὶ δράματι. Ἐτόιμων οὖν ὄντων Ἀθηναίων βάλλειν αὐτὸν λίθοις, Ἀμεινίας δὲ νεώτερος ἀδελφός, διακαλυψάμενος τὸ ἱμάτιον εἰδείξε τὴν πῆχυν ἑρμῶν τῆς χειρός. Ἐτυχε δὲ ἀριστεύων ἐν Σαλαμῖνι ὁ Ἀμεινίας ἀποβεβληκώς τὴν χεῖρα, καὶ πρῶτος Ἀθηναίων τῶν ἀριστεύων ἔτυχεν. Ἐπὶ δὲ εἶλον οἱ δικάσται τοῦ ἀνδρὸς τὸ πάθος, ὑπεμνησθῆσαν τῶν ἔργων αὐτοῦ καὶ ἀφῆκαν τὸν Αἰσχύλον. *Var. Hist.* v. 19.

\* The author of the anonymous *Life*, quoted above, mentions, amongst other reasons assigned for his voluntary banishment, a victory obtained over him by Simonides in an elegiac contest; and, what is more probable, the success of Sophocles, who carried off from him the tragic prize, according to the common account, Olymp. LXXVIII, B. C. 468. Plutarch (*vit. Cim.*) confirms the latter statement. If so, he could not have been more than a year in Sicily before Hiero's death. An anecdote of Æschylus recorded by Athenæus shows that he had met with vexations and injustice in his theatrical career: Φιλόσοφος δὲ ἦν τῶν πάντων ὁ Αἰσχύλος, ὅς καὶ ἡ τ τ η θ ε ῖ ς ἀδίκως ποτὲ ὡς Θεόφραστος ἢ Χαμαιλέων ἐν τῷ Περὶ Ἡδονῆς εἴρηκεν, ἔφη "χρόνῳ ταῖς τραγῳδίαις ἀνατιθέναι" εἰδὼς ὅτι κομιεῖται τὴν προσήκουσαν τιμὴν. viii. 348.

† Ἀπῆρε δὲ εἰς Ἱέρωνα τὸν Σικελίας τύραννον. *Vit. Anonym.* So Pausanias: Καὶ εἰς Συρακούσας πρὸς Ἱέρωνα Αἰσχύλος καὶ Σιμωνίδης ἐστάλησαν. i. 2—Also Plutarch: Καὶ γὰρ καὶ οὗτος [Αἰσχύλος] εἰς Σικελίαν ἀπῆρε καὶ Σιμωνίδης πρότερον. *De Exilio*—Æschylus . . . . . in Siciliam secessit, ibique Catanæ, eo tempore quo Hiero Syracusarum tyrannus eam urbem de novo condens a vicino monte Ætnam appellavit, sedes fixit. Post obitum autem Hieronis et Thrasybuli Hieronis fratris exilium, Gelam videtur migrasse. Prideaux in *Marm. Arundel.*—Besides Simonides, Pindar and Epicharmus were his companions in the court of Hiero.

‡ *Diod. Sic.* xi. 56. See Clinton's *Fasti Hellenici*.



a drama\*, intitled *Ætna*, to gratify his royal host, who had recently founded a city of that name. During the remainder of his life it is doubtful whether he ever returned to Athens. If he did not, those pieces of his, which were composed in the interval, might be exhibited on the Athenian stage under the care of some friend or relation, as was not unfrequently the case. Among these dramas was the Orestean tetralogy†, which won the prize Olymp. LXXX, 2, B. C. 458, two years before his death. At any rate, his residence in Sicily must have been of considerable length, as it was sufficient to affect the purity of his language. We are told by Athenæus‡ that many Sicilian words are to be found in his later plays. Æschylus died at Gela§ in the sixty-ninth year of his age, Olymp. LXXXI, B. C. 456. His death||, if the common account be true, was of a most singular nature. Sitting motionless, in silence and meditation, in the fields, his head, now bald, was mistaken for a stone by an eagle, which happened to be flying over him with a tortoise in her bill. The bird dropped the tortoise to break the shell; and the poet was killed by the blow. The Geloans¶, to show their respect for so illustrious a sojourner, interred him with much pomp in the public cemetery, and engraved on his tomb the following epitaph, which had been composed by himself:

\* Vit. Anonym.—Æschyli tragoedia est, quæ inscribitur *Ætna*. In hac cum de Palicis loqueretur sic ait, &c. Macrobi. Saturn. v. 19. See Pindar. Pyth. i. 68, &c.

† Argument. ad Agamem. Schol. Aristoph. Ran. 1155.

‡ Οὐκ ἄγνοω δὲ, ὅτι οἱ περὶ τὴν Σικελίαν κατοικοῦντες ἀσχιδῶρον καλοῦσι τὸν σύαγον. Αἰσχύλος γοῦν ἐν Φορκίσι, παρεικάζων τὸν Περσία τῷ ἀγρίῳ τούτῳ σιτῇ, φησὶν·

Ἔδου δ' ἐς ἀντρον ἀσχιδῶρος ὤς.

Ὅτι δὲ Αἰσχύλος, διατρίψας ἐν Σικελίᾳ, πολλὰ ἰς κίχρηται φωναῖς Σικελικαῖς, οὐδὲν θαυμάσιον. Athen. ix. p. 402. b.—To the same effect Eustathius: Χρῆσις δὲ φασιν ἀσχιδῶρον παρ' Αἰσχύλῳ διατρίψαντι ἐν Σικελίᾳ καὶ εἰδότε. Ad Odyss. p. 1872.—And Macrobius: Ita et Dii Palici in Siciliâ coluntur; quos primum omnium Æschylus tragicus, vir utique Siculus, in literas dedit, &c. &c. Saturnal. v. 19.

Some Sicilian forms are to be found in his extant plays: thus, παιδάριοις, παιδαίχμινι, παιδάριοι, μάσσων, μά, &c. for μεταρσιοις, μεταίχμιοι, μετίωροι, μείζων, μήτερ, &c. See Blomfield, Prom. Vinc. 277. Gloss., & Boeck De Trag. Græc. c. v. Miscell. Dram. Grant. Cambridge.

§ 'Αφ' οὗ Αἰσχύλος ὁ ποιητὴς, βιώσας ἔτη [Δ]ΔΠΙΙΙ, ἐτελεύτησεν ἐν [Γίλ]ῃ τῆς [Σι]κελίας ἔτη Η[Δ]ΔΔΔΙΙΙ, ἄρχοντες Ἀθήνησι Καλλίου τοῦ προτίρου. Mar. Arund. no. 50.

|| Vit. Anonym. Suidas in Χελώνη μυθῶν. Valer. Max. ix. 2. Ælian. Hist. Animal. vii. 16.

¶ Vit. Anonym. Plutarch. in Cimon. Athen. xiv. 6.

Αἰσχύλον Εὐφρόνιος Ἀθηναῖον τόδε κεύθει  
 Μνῆμα καταφθίμενον πυρφόροιο Γέλας.  
 Ἀλκὴν δ' εὐδόκιμον Μαραθώνιον ἄλσος ἄν' ἔποι,  
 Καὶ βαθυχαιτῆεις Μῆδος ἐπιστάμενος.

Æschylus is said to have composed seventy dramas \*, of which five were Satyric, and to have been thirteen times victor.

This great Dramatist was the author of the FIFTH form of Tragedy †. He added a second actor to the locutor of Thespis and Phrynichus, and thus introduced the *dialogue*. He abridged the immoderate length of the choral odes, making them subservient to the main interest of the plot, and expanded the short episodes into scenes of competent extent. To these improvements in the economy of the Drama, he added the decorations of art in its exhibition. A regular stage ‡, with appropriate scenery, was erected; the performers were furnished with becoming dresses, and raised to the stature of the heroes represented by the thick-soled cothurnus §; whilst the

\* Vit. Anonym. The account of Pausanias, however, would almost imply a larger proportion of Satyric dramas: Τούτῳ τῷ Ἀριστίᾳ σάτυροι καὶ Πρατῖνα τῷ πατρὶ εἰσι πεποιημένοι πλην τῶν Ἀισχύλου δοκιμώτατα. Corinth. xiii. In fact, considerable discrepancy exists respecting the number of plays ascribed to Æschylus. The writer of the Anonymous Life assigns him seventy, Suidas ninety, Fabricius has reckoned up at least a hundred, the names of which are recorded in the works of the ancients: of these several are evidently satyric. See Mus. Crit. V. p. 79.

† Τό τε τῶν ὑποκριτῶν πλήθος ἐξ ἑνὸς εἰς δύο πρῶτος Αἰσχύλος ἤγαγε, καὶ τὰ τοῦ χοροῦ ἡλάττωσε, καὶ τὸν λόγον πρωταγωνιστὴν παρισκίασε. Aristot. Poet. § 10.

Θέσπις ἵνα ὑποκριτὴν ἱξεῦρην . . . καὶ δεύτερον Ἀισχύλος. Diog. Laert. in Platon.

Ἐχρήσατο δὲ ὑποκριτῇ πρῶτον μὲν Κελάνδρῳ . . . δεύτερον αὐτῷ προσῆψε Μίσισκον τὸν Χαλκιδία. Vit. Robertelli Edit. præfix.

The following account of the Æschylean chorus is taken from Heeren De Choris Tragicis, printed in the Classical Journal, No. LIX:

Ex brevi hâc fabularum Æschyli delineatione patet, omnes Æschyli fabulas tria continere episodica vel actus, intervalla autem eorum chori cantus occupare. Interdum tamen chorus vel vehementiori affectu excitatus, vel œconomiâ fabulæ postulanti, mediis actibus intercinuit, ut adeo duo sint chororum genera, quorum prius constiterunt ii, qui in principio et fine cujusve episodii intercedunt, alterum ii, qui mediis interdum actibus intercinunt. Qui ad primum genus pertinent, commode ad tres classes revocari possunt, sunt enim chori carmina vel hymni, vel threni, vel tradit in iis poeta bona precepta ad vitam benè instituendam necessaria, ex iis, quæ modo in scenâ gesta erant, petita." P. 33. § 6.

‡ Primum Agatharcus Athenis, Æschylo docente tragediam, scenam fecit, et de eâ commentarium reliquit. Vitruv. Præf. libri vii. See above, p. 88.

§ Post hunc [Thespin] personæ pallæque repertor honestæ  
 Æschylus, et modicis instravit pulpita tignis,  
 Et docuit magnumque loqui, nitique cothurno.

Horat. Epist. ad Pis. 279.

face was brought to the heroic cast by a mask of proportionate size and strongly marked character, which was also so contrived as to give power and distinctness to the voice. He paid great attention to the choral dances \*, and invented several figure dances himself. Among his other improvements is mentioned the introduction of a practice, which subsequently became established as a fixed and essential rule, the removal of all deeds of bloodshed and murder from public view †. In short, so many and so important were the

Suidas in Αἰσχ: Οὗτος πρῶτος εὖρε προσωπιᾶ διὰ καὶ χρώμασι κεχρισμένα ἔχων τοὺς τραγικούς, καὶ ταῖς ἀρβύλαις τοῖς καλουμένοις ἐμβύταις χρῆσθαι.

In Aristophanes, Æschylus is made to advert to his improvements in the dresses of Tragedy :

Καλλῶς ἐκὸς τοὺς ἡμιθίους τοῖς ῥήμασι μίξοσι χρῆσθαι.  
Καὶ γὰρ τοῖς ἱματίοις ἡμῶν χρῶνται πολὺ σιμνοτέροισιν.  
Ἄ μ' οὐ χρῆσθ' ὥς καταδείξαντος διελυμῆν' οὐ...

Ranæ, 1060.

Heroes, besides, with much propriety,  
May use a language raised above the vulgar,  
Just as they wear a more superb attire ;  
Which, when I show'd thee, thou hast done most foully.

Dunster.

The following passages from Athenæus and Philostratus, though long, are too important to be omitted :

Καὶ Αἰσχύλος δὲ οὐ μόνον ἐξεῦρε τὴν τῆς στολῆς εὐπρίπειαν καὶ σεμνότητα, ἣν ζηλώσαντες οἱ ἱεροφάνται καὶ οἱ δοῦχοι ἀμφιέννυνται, ἀλλὰ καὶ πολλὰ σχήματα ὀρχηστικὰ αὐτὸς ἐξευρίσκειν ἀνεδίδου τοῖς χορευταῖς. Χαιμαλέων γοῦν πρῶτον αὐτὸν φησι σχηματίσαι τοὺς χοροὺς ὀρχηστοδιδασκάλοις οὐ χρῆσάμενον, ἀλλὰ καὶ αὐτὸν τοῖς χοροῖς τὰ σχήματα ποιοῦντα τῶν ὀρχήσεων, καὶ ὅλως πᾶσαν τὴν τῆς τραγωδίας οἰκονομίαν εἰς ἑαυτὸν περισσῶν. Ὑπεκρίνεται γοῦν μετὰ τοῦ εἰκότος τὰ δράματα. Ἀριστοφάνης γοῦν (παρὰ δὲ τοῖς κωμικοῖς ἢ περὶ τῶν τραγικῶν ἀπόκειται πίστις) ποιεῖ αὐτὸν τὸν Αἰσχύλον λέγοντα· “Τοῖσι χοροῖς αὐτὸς τὰ σχήματα ἐποίουν.” Καὶ πάλιν· “Τοῦς Φρύγας διδάσκειν, ὅτι τῷ Πριάμῳ συλλυσόμενοι τὸν παῖδα ἤλθον τεθνηῶτα, πολλὰ τοιαυτὰ καὶ τοιαυτὰ καὶ διῶρο σχηματίσαντας.” Ἀριστοκλῆς γοῦν φησιν, ὅτι Τελέστης ὁ Αἰσχύλον ὀρχηστὴς οὕτως ἦν τεχνίτης ὥστε ἐν τῷ ὀρχεῖσθαι τοὺς ἑπτα ἐπὶ Θήβας, φανερὰ ποιῆσαι τὰ πράγματα δι' ὀρχήσεως. Athen. Epit. Lib. i. p. 22.

Philostratus thus speaks of Æschylus :

Ποιητὴς μὲν γὰρ οὗτος τραγωδίας ἐγένετο, τὴν τέχνην δὲ ὁρᾷν ἀκατάσκευόν τε καὶ μήπω κεκοσμημένην, ἣ μὲν ξυνέστειλε τοὺς χοροὺς, ἀποτάδην ὄντας, ἣ τὰς ὑποκριτῶν ἀντιλήξεις εὐρείας, παραιτησάμενος τὸ τῶν μονωδικῶν μῆκος, ἣ τὸ ὑπὸ σκηνῆς ἀποθνήσκειν ἐπεινέσσειν, ὥς μὴ ἐν φανερῷ σφάττοι.—Σκευοποιᾶς μὲν ἤψατο εἰκασμένης τοῖς τῶν ἡρώων εἰδεσσι· ὀκρίβαντος δὲ τοὺς ὑποκριτὰς ἀνιβίβασεν, ὥς ἴσα ἱκαίνης βαίνουσιν, ἐσθήμασι τε πρῶτος ἐκόσμησεν, ἃ πρόσφορον ἦρωσι τε καὶ ἡρώεσσιν ἦσθησθαι. Vit. Apollonii, vi. 11.

And again : Ἐν γὰρ τῷ Αἰσχύλῳ ἐνθυμηθῆιμεν ὥς πολλὰ τῇ τραγωδίᾳ ξυμβάλετο, ἐσθῆτί τε αὐτὴν κατασκευάσας, καὶ ὀκρίβαντι ὑψηλῷ, καὶ ἡρώων εἰδεσιν, ἀγγέλοις τε καὶ ἐξαγγέλοις, καὶ οἷς ἐπὶ σκηνῆς τε καὶ ὑπὸ σκηνῆς χρὴ πράττειν, τοῦτο καὶ εἶναι ἐν τοῖς ὁμοτίχοις ὁ Γοργίας. Vit. Gorg. i. 9.

\* See above Athenæus and Philostratus.

† Philostratus, in the passage just quoted, and Horace—

alterations and additions of Æschylus, that he was considered by the Athenians as the *Father of Tragedy*\*; and, as a mark of distinguished honour paid to his merits, they passed a decree after his death, that a chorus should be allowed to any poet who chose to re-exhibit the dramas of Æschylus†.

In philosophical sentiments, Æschylus is said to have been a Pythagorean‡. In his extant dramas the tenets of this sect may occasionally be traced; as, deep veneration in what concerns the gods§; high regard for the sanctity of an oath and the nuptial bond||; the immortality of the soul¶; the origin of names from imposition and not from nature\*\*; the importance of numbers††;

Ne pueros coram populo Medæa trucidet,  
Aut humana palam coquat exta nefarius Atreus.

Epist. ad Pis. 185.

\* Ὅθεν Ἀθηναῖοι πατέρας μὲν αὐτὴν τῆς τραγωδίας ἡγοῦντο. Philost. Vit. Apoll. vi. 11.

And thus the Chorus in the *Ranæ* address him:

Ἄλλ' ὦ πρῶτος τῶν Ἑλλήνων πυργώσας ῥήματα σιμὸν  
καὶ κοσμήσας τραγικὸν λῆρον. V. 1004.

So Quintilian: *Tragædias primus in lucem Æschylus protulit.* x. 1.

† Ἐκάλουν δὲ καὶ τεθνεῶτα εἰς Διονύσια. Τὰ γὰρ τοῦ Αἰσχύλου ψηφισαμένων, ἀνιδιδάσκειτο, καὶ ἐνίκᾳ ἐκ καινῆς. Philost.. Vit. Apoll. vi. 11.—Also, Vit. Anonym.—Aristophanes alludes to this custom of re-exhibiting the dramas of Æschylus in the opening of the *Acharnians*, where Dicæopolis complains,

Ἄλλ' ὠδυνήθην ἔτιφον αὖ τραγωδικόν,  
Ὅτε δὴτ' ἐκτεχένη προσδακῶν τὸν Αἰσχύλον  
Ὅδ' ἀνιῖπεν. Εἴσαγ', ὦ Θέοι, τὸν χορόν.

V. 9, &c.

Where the Scholiast remarks: Τιμῆς δὲ μεγίστης ἔτυχε παρὰ Ἀθηναίοις ὁ Αἰσχύλος, καὶ μόνου αὐτοῦ τὰ δράματα ψηφίσματι κοινῇ καὶ μετὰ θάνατον ἐδιδάσκειτο. The allegation of the Poet, (*Ranæ*, 868.)

Ὅτι ἡ ποίησις οὐχὶ συντιθηκί μοι,

is also supposed by the Scholiast to refer to this decree. Quintilian assigns a very different reason for this practice, when speaking of Æschylus as “rudis in plerisque et incompositus,” he goes on, “*propter quod correctas ejus fabulas in certamen deferre posterioribus poetis Athenienses permisere, suntque eo modo multi coronati.*” x. 1. What authority he had for such an assertion does not now appear.

‡ Veniat Æschylus, non poeta solum, sed etiam Pythagoreus; sic enim accepimus. Cicero *Tusc. Disp.* ii. 9.

§ *Agamem.* 371.

|| *Eumen.* 217. Enfield's *History of Philosophy*, vol. i. p. 392.

¶ *Choëph.* 321.

\*\* *Agam.* 682. *Prom. Vinct.* 84. 742.

†† *Prom. Vinct.* 468. Enfield, 383.

the science of physiognomy\* ; the sacred character of suppliants †, &c. But this is a subject of too minute and delicate a nature to be investigated at length in a compendium like the present. Those who wish to enter more largely into it may consult a paper ‡ in the Classical Journal, No. xxii, and Stanley's notes upon the passages adduced.

In considering the merits of Æschylus as a Dramatic Poet, we shall place his character, as sketched by Schlegel §, in the text, and engraft upon that the several remarks of the ancients, arranging them at the foot of the page.

“ || Æschylus must be considered as the creator of Tragedy ; it sprang forth from his head in complete armour, like Minerva from the brain of Jove. He clothed it as became its dignity ¶, and gave it a suitable Stage ; he invented Scenic Pomp, and not only instructed the Chorus in the Song and the Dance, but came forward himself as an Actor\*\*. He first gave developement to the Dialogue, and shortened the lyrical part of Tragedy, which still, however, in his plays frequently takes up too much room. He sketches characters with a few bold and powerful strokes. His plots are extremely simple. He had not yet arrived at the art of splitting an action into parts numerous and rich, and distributing their complication and denouement into well proportioned steps. Hence in his writings there often arises a cessation of action ††, which he

\* Agam. 797.

† Supp. 351. Eumenid. 233.

‡ Intituled “ On the philosophical Sentiments of Æschylus.” Pp. 207, &c.

§ Schlegel, Dram. Lib. pp. 135, &c.

|| ‘Ο δὲ οὖν Αἰσχύλος, πρῶτος καὶ τῆς μεγαλοπρεπείας ἰχόμενος, καὶ ἰθὺν καὶ παθῶν τὸ πρέπον εἰδὼς, καὶ τῇ τροπικῇ καὶ τῇ κυρίᾳ λέξει διαφερόντως κικλοσμημένος· πολλαχοῦ δὲ καὶ αὐτὸς δημιουργὸς καὶ ποιήτης ἰδίῳν ὀνομάτων καὶ πραγμάτων. Εὐριπίδου δὲ καὶ Σοφοκλέους καὶ ποικιλώτερος ταῖς τῶν προσώπων ἐκπαιγωγαῖς.—Dionys. Halicarn. De Poet. Vet. ii. 9. See p. 120.

¶ See above, p. 118 and 119.

\*\* ‘Υπεκρίνετο γοῦν μετὰ τοῦ εἰκοτος τὰ δράματα.—Athen. i. 22. See above, p. 119.

†† The Aristophanic Euripides seems to allude to this fault, where, speaking of the little part which many of his antagonist's characters took in the drama, he says—

Πρῶτιστα μὲν γὰρ εἶνα γε τινὰ καθιῶσιν ἰγκαλύψας,  
 Ἀχιλλία τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς,  
 Πρόσχημα τῆς τραγωδίας, γρύζοντας οὐδὲ τουτί.  
 . . . . . ὁ δὲ χάρος γ' ἤρειδεν ὀρμαθοὺς αἶν  
 Μελῶν ἰφιξῆς τίτταρας ξυνεχῶς αἶν· οἱ δ' ἰσίγῃ.—Ranæ, 911.  
 First, then, he'd muffle up his characters,  
 Some Niobe, for instance, or Achilles,

swell out the language which they employ to a colossal size ; hence there arise rugged compound words, an over-multitude of epithets, and often an extreme intricacy of syntax in the choruses, which is the cause of great obscurity. He is similar to Dante and Shakspeare in the peculiar strangeness of his images and expressions ; yet these images are not deficient in that terrible grace which the ancients particularly praise in Æschylus.

“ Æschylus flourished exactly when the freedom of Greece, rescued from its enemies, was in its first strength, with a consciousness of which he seems to be proudly penetrated. He had lived to be an eye-witness of the greatest and most glorious event of which Greece could boast, the defeat and destruction of the enormous hosts of the Persians under Darius and Xerxes, and had fought with distinguished valour in the combats of Marathon and Salamis. In the *Persians*\* he has, though not in express terms, sung the triumph which he assisted in obtaining, while he paints the fall of the Persian sovereignty, and the disgraceful return of

First of the spouters, incoherent, harsh,  
Precipitous and turgid.—Cumberland.

Tragœdias primus in lucem Æschylus protulit, sublimis et gravis, et *grandiloquus saepe usque ad vitium*, sed rudis in plerisque et incompositus.—Quintil. x. 1.

Longinus too accuses our Poet of occasional roughness and turgidity: ταῦ δ' αἰσχύλου φαντασίαις ἐπιτολμῶντος ἡρωικωτάταις, . . . ἐνίοτε μίντοι ἀκατεργάστους καὶ οἶονεὶ ποκοιδεῖς τὰς ἐννοίας καὶ ἀμαλάντους φέροντος.—Sect. xv, where he instances this defect.

“ Æschylus has made bold attempts in noble and truly heroic images . . . Sometimes indeed the thoughts of this author are too gross, rough, and unpolished.”—Smith.

The same critic observes of a quotation there given, without the author's name, but which Johannes Siceliotes quotes expressly as taken from the Orithya of Æschylus:—Οὐ τραγικὰ ἔτι ταῦτα, ἀλλὰ παρὰ τράγωδα . . . τιθόλωται γὰρ τῇ φράσει, καὶ τιθιγύβηται ταῖς φαντασίαις μᾶλλον, ἢ δεδεῖνται, καὶ ἑκάστον αὐτῶν πρὸς αὐγὰς ἀνασκοπῆς, ἐκ τοῦ φοβεροῦ κατ' ἐλίγον ὑπονοοσιῖ πρὸς τὸ εὐκαταφρόνητον.—Sect. iii.

“ Such like expressions are not tragical but super-tragical. For those forced and unnatural images corrupt and debase the style, and cannot possibly adorn it ; and whenever carefully examined in the light, their show of being terrible gradually disappears, and they become contemptible and ridiculous.”—Smith.

\* Αἰσχ. Εἶτα διδάξας Πέρσας, μετὰ ταῦτ', ἐπιθυμῶν ἐξειδίδαξα  
Νικᾶν αἰεὶ τοὺς ἀντιπάλους, κοσμήσας ἔργον ἄριστον.—Ran. 1026.

Then when my *Persians* I exhibited,  
I taught the people 'gainst their enemies  
To burn for conquest ; with consummate skill  
Gracing that matchless work.—Dunster.

the monarch, who had then escaped with difficulty to his royal residence. He describes, in this play, the battle of Salamis in the most lively colours. In this piece, and the *Seven against Thebes*\*, he pours forth a warlike vein; the personal inclination of the Poet for the life of a hero beams forth in a manner which cannot be mistaken. † It was an ingenious saying of Gorgias the Sophist, that this great drama was inspired by Mars instead of Bacchus; for Bacchus, and not Apollo, was the tutelary God of Tragic Poets, which appears strange at first sight; but we must remember that the former was the God not only of wine and joy, but of the higher species of inspiration.

“ ‡ The tragedies of Æschylus are on the whole one proof among many, that in art, as in nature, gigantic productions precede those of the ordinary standard, which then grow less and less, till they reach meanness and insignificance; and also that Poetry, on its first appearance, is always next to religion in estimation, whatever form the latter may take among the race of men then existing.

“ An observation of the Poet ||, which has been preserved to our

\* Αἰσχ. Σκέψαι τοίνυν οἶους αὐτοὺς παρ' ἐμοῦ παριδέξατο πρῶτον,  
Εἰ γυναιόους, καὶ τετραπήχεις καὶ μὴ διαδρασιπολίτας,  
Μήτ' ἀγοραιόους, μήτε κοβάλους, ὥσπερ νῦν, μηδέ πανουργοῦς·  
Ἀλλὰ πνιόντας δόρυ, καὶ λόγχας, καὶ λευκόλοφους τρυφαλείας,  
Καὶ πῆληκας, καὶ κνημῖδας, καὶ θυμοὺς ἑπταβορείους.  
Εὐρ. Σὺ τί δὴ δράσας αὐτοὺς οὕτως γυναιόους ἐξειδίδαξες;  
Αἰσχ. Δρᾷμε ποιήσας Ἄρειο; μιστόν.

————— τοὺς ΕΠΤ' ΕΠΙ ΘΗΒΑΣ.

Ὁ Διασάμενος πᾶς ἂν τις ἀνὴρ ἡράσθη δαίιος εἶναι.—Ran. 1014, &c.

*Æsch.* Consider how thou first received'st them from me:

In stature tall, in disposition noble,

Not skulking from their duty, nor yet versed

In market tricks, as now; nor rogues, nor villains,

But breathing swords and spears and plumed crests,

Helmet and greaves, and arm'd with sevenfold souls.

*Eurip.* How mad'st thou them so valiant, by what means?

*Æsch.* By making war the subject of my drama.

. . . . . The *Seven chiefs 'gainst Thebes*—

Which no one ever saw perform'd but felt

Himself inspired with military ardour.—Dunster.

† “Ὡσπερ καὶ τὸν Αἰσχύλον ἱστοροῦσι τὰς τραγωδίας ἐμπνιόντα ποιεῖν καὶ οὐχ ὡς Γοργίας εἶπεν, ἐν τῶν δραμάτων αὐτοῦ μιστόν Ἄρειος εἶναι, τοὺς ἑπτά ἐπὶ Θήβας, ἀλλὰ πάντα Διονύσου.—Plutarch. Symp. vii. 10.

‡ Schlegel, pp. 166, &c.

|| Porphyrius de Abstin. ii. sect. 18.

time, proves that he strove to maintain himself on this elevation, and that he diligently avoided sinking from divine to human by too much artificial cultivation. His brothers were encouraging him to write a new Pæan; he answered, ‘that the old one by Tynachus was composed in the best style, and that his would fare like modern statues when compared with the old ones; that the latter, with all their simplicity, were reckoned divine, while the modern ones, though laboured with the utmost care, were indeed much admired, but had less the semblance of divinity.’

“The Tragic style of Æschylus is far from perfect\*, and frequently deviates into the Epic and the Lyric, elements not qualified to harmonize with the Drama. He is often abrupt, disproportioned, and hard. It was very possible that more skilful Tragic writers might compose after him, but he must always remain unsurpassed in his almost superhuman vastness; since in this even Sophocles, his more fortunate and more youthful rival, could not equal him. The latter uttered a sentiment concerning him†, by which he showed himself to have reflected on the art in which he excelled: ‘Æschylus does what is right, but without knowing it;’ simple words, which however exhaust all that we understand by a genius, which produces its effects unconsciously.”

• Verum enimvero, ut quod sentio, liberè fatear, qui Æschylum Sophocli et Euripidi præferunt, errore ignoscendo quidem, sed errore tamen, ut mihi videtur, labuntur. Grandiloquam, sed rudem majestatem præ se ferunt omnes Æschyli tragediæ; et si cujusvis dramatis totum spectabimus, aliquid semper ad summum perfectionis apicem deesse comperiemus . . . . . Ob hoc solum dignus esset immortalitate Æschylus, quod Sophoclem et Euripidem ad perfectissima Tragicæ Camœnæ exemplaria efformanda excitaverit. Neque enim hi sine illo tanti scenicæ Poeseos auctores unquam evasissent. In comparationibus hujusmodi instituendis semper meminerimus, quis cui temporis ordini præcesserit. Major Poeta esse potuit Æschylus; sed meliores fabulas docuere Sophocles et Euripides.—Porson. Prælectio in Eurip. p. 6.

† Μιθῶν δὲ ἰποίει τὰς τραγωδίας Αἰσχύλος, ὥς φησι Χαμαιλίῳ, Σοφοκλῆς οὖν ὠνειδίζει αὐτῷ, ὅτι, εἰ καὶ δέοντα ποιεῖ, ἀλλ’ οὐκ ἰδῶς γι.—Athen. Epit. Lib. i. p. 22. The imputation conveyed in this passage is confirmed by Plutarch: Καὶ τὸν Αἰσχύλον φασὶ τραγωδίας πίνοντα ποιεῖν καὶ διαθερμαίνόμενον.—Symp. i. 5.—by Callisthenes: Οὐ γὰρ, ὡς τὸν Αἰσχύλον ὁ Καλλισθένης ἔφη πρὸς, λέγων τὰς τραγωδίας ἐν οἴῳ γράφειν, ἰξορμῶντα καὶ ἀναθερμαίνοντα τὴν ψυχὴν.—Lucian. Encom. Demosth.—and by Eustathius, Odyss. Θ’. p. 1598. In connexion with this failing in the poet’s personal character, Athenæus mentions his being the first who “παρήγαγε τὴν τῶν μυθολόγων ὄψιν ἐς τραγωδίαν;” observing, “ἃ δ’ αὐτὸς ὁ τραγωδοποιὸς ἰποίει, ταῦτα τοῖς ἥρωσι περιέθηκε.—Athen. x. 482.



\* “ THE birth-year of SOPHOCLES is nearly the middle point between that of his predecessor and that of Euripides, so that he was about half a generation distant from each ; but testimonies do not entirely agree on this point. He was, however, for the greater part of his life, a contemporary of both. He frequently contended with Æschylus for the Tragic wreath of ivy †, and he outlived Euripides ‡, who, however, attained a great age. It appears, (to speak in the spirit of the religion of the ancients) that a benevolent Providence wished, by means of this single man, to display to the human race the dignity and happiness of their lot ; as it bestowed on him every imaginable blessing of life, in addition to every thing divine that can adorn and elevate the disposition and the soul. To be born of wealthy and respectable parents §, and to be a free citizen of the most cultivated state of Greece, were merely the foretaste of his felicity. Beauty of body as well as of soul ||, and the uninterrupted enjoyment of the powers of both in perfect health, to the utmost limit of human life ; an education ¶ the most select, yet most extensive, in gymnastics and music ; of which the former was so powerful in imparting energy, and the latter harmony, to good natural abilities ; the sweet bloom of youth, and the ripe fruit of old age ; the possession and uninterrupted enjoyment of poetry and art, and the exercise of cheerful wisdom ; love and respect among his fellow-citizens ; fame abroad ; and the good-will and favour of the gods : these are the uniform features of the history of this virtuous and

\* The following sketch of the life of Sophocles is also taken from Schlegel’s Dramatic Literature (pp. 168, &c.) The authorities are given in the notes, with such additional facts and remarks as the German critic has omitted through inadvertence, or as incompatible with the popular design of his work.

Sophocles was born Olymp. LXXI, 2, B. C. 495, at Colonos, an Athenian village. (Vit. Anonym.) Æschylus was born B. C. 525 ; Euripides, B. C. 480. Sophocles, therefore, was thirty years junior to Æschylus, and fifteen senior to Euripides.

† Συνηγωνίζετο δὲ Αἰσχύλῳ, καὶ Εὐριπίδῃ, καὶ Χοίριλῳ, καὶ Ἀριστίᾳ, καὶ ἄλλοις, καὶ Ἰοφῶντι τῷ υἱῷ. Vit. Anonym.

‡ Euripides died Olymp. XCIII, 3, B. C. 406, aged seventy-four ; Sophocles in the year following.

§ His father’s name was Sophilus, whose opulence and respectability are asserted by the author of the Vit. Anonym.

|| Athen. i. p. 20. Σοφοκλῆς δὲ, πρὸς τῷ καλῶς γεγενῆσθαι τὴν ὥραν, &c.

¶ Καλῶς τε ἐπαιδεύθη καὶ ἐτράφη ἐν εὐπορίᾳ. Διεπονήθη δὲ ἐν παισὶ καὶ περὶ παλαίστραν καὶ μουσικὴν, ἐξ ὧν ἀμφοτέρων ἐστεφανώθη, ὡς φησιν Ἰστὸς. ἰδιόδαχθη δὲ τὴν μουσικὴν παρὰ Λάμπρῳ. Vit. Anon.

So also Athenæus, i. p. 20.

holy poet. It might be supposed that the Gods (among whom he particularly dedicated himself early in life to Bacchus, as the giver of all joy, and the civilizer of the human race in its ancient roughness, by the means of tragic performances at his festivals,) had wished to make him immortal, so long did they put off his death; and, as this was not possible, they released him from life as gently as they could, that he might imperceptibly exchange one kind of immortality for another—the long duration of his earthly being, for a perpetuity of fame. When a youth of sixteen\*, he was chosen, on account of his beauty, to dance, and, according to the Greek custom, to play on the lyre at the same time, before the chorus of youths who, after the battle of Salamis, (in which Æschylus fought, and which he has painted in so masterly a manner) performed a Pæan round the trophy which was erected; so that the most beautiful display of his youthful bloom coincided with the very moment of the most glorious epoch of the Athenian people. He held the office of general at the same time with Pericles and Thucydides†, when he was near his grey hairs; and, when still older, was made priest‡ in honour of a hero of his country.

“In his twenty-fifth year he began to bring tragedies on the stage§. He obtained the victory twenty times, the second place

\* Μετὰ τὴν ἐν Σαλαμῶνι ναυμαχίαν Ἀθηναίων περὶ τρόπαιον ὄντων, μετὰ λύρας γυμνὸς ἀληλιμμένος τοῖς παιανίζουσι τῶν ἐπινικίων ἐξῆρχε. Vit. Anon. And so Athenæus, i. p. 20.

† Olymp. LXXΧΙV, 4, B. C. 441. Ἀθηναῖοι δὲ αὐτὸν πεντήκοντα ἐπτά ἐτῶν ὄντα στρατηγὸν εἵλοντο, πρὸ τῶν Πελοποννησιακῶν ἔτισιν ἐπτά, ἐν τῷ πρὸς Ἀνάϊαν πολέμῳ—σὺν Περικλεῖ καὶ Θουκυδίδῃ. Vit. Anon.

Bene Pericles, quum haberet collegam in præturâ Sophoclem, &c. Cicero de Off. i. 40.—Φασὶ δὲ τὸν Σοφοκλῆα ἡξιῶσθαι τῆς ἐν Σάμῳ στρατηγίας εὐδοκιμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. Aristoph. Byzant. Arg. Antigon.

Sophocles did not distinguish himself much by his military talents, at least if we may credit the tale told of him by Ion, a contemporary poet (Athenæus, xiii. 604), where he is made to say of himself—Μελιτῷ στρατηγεῖν ὧ ἄνδρες· ἐπειδὴ περ Περικλῆς ποιεῖν μὲν ἔφη με, στρατηγεῖν δ' οὐκ ἐπίστασθαι.

‡ Ἔσχε δὲ καὶ τὴν τοῦ Ἀλωνος ἱερωσύνην, ὃς ἦρως ἦν μετὰ Ἀσκληπιοῦ παρὰ Χείρωνι. Vit. Anon.

§ Olymp. LXXVIII, B. C. 468. Marm. Arund. No. 57. Plutarch, (Vit Cim.) speaking of the remains of Theseus being brought by Cimon from Scyros to Athens, thus notices this event:—Ἔθεντο δ' εἰς μνήμην αὐτοῦ, καὶ τὴν τῶν τραγωδῶν κρίσειν ὀνομαστὴν γινομένην· πρώτην γὰρ διδασκαλίαν τοῦ Σοφοκλείους ἔτι γίου καθέντος, Ἀφίψιων, ὁ ἀρχων, φιλονεικίας οὔσης καὶ παρατάξεως τῶν θεατῶν, κριτὰς μὲν οὐκ ἐκλήρωσε τοῦ ἀγῶνος· ὡς δὲ Κίμων μετὰ τῶν συστρατηγῶν προελθὼν εἰς τὸ θέατρον ἐποίησατο τῷ θεῷ τὰς νενομισμένας σπονδὰς, οὐκ ἀφῆκεν αὐτοὺς ἀπελθεῖν, ἀλλ' ὀρκώσας, ἠνάγκασε καθίσαι καὶ κρίναι δέκα ὄντας, ἀπὸ φυλῆς μιᾶς ἕκαστον· ὁ μὲν οὖν ἀγὼν καὶ διὰ τὸ τῶν κριτῶν ἀξίωμα τὴν φιλοτιμίαν ὑπερέβαλε· νικήσαντος δὲ Σοφοκλείους, λέγεται τὸν Αἰσχύλον περιπαθῆ γενόμενον, &c.

still oftener, and never was in the third \*. He continued in this occupation with increasing success, till he had passed his ninetieth year ; perhaps, indeed, some of his greatest works belong to this late period. It is reported, that, on account of his affection for a grandchild by a second wife, he was accused by an elder son or sons of having reached his second childhood, and of being no longer able to manage his own property †. It is said that the poet, instead of any defence, read to the judges his *Œdipus at Colonus*, which he had just finished composing ; or, according to others, that exquisite chorus in it in honour of Colonus, his native place ‡ ; and that upon this the astonished judges without farther delay dissolved the court, and conducted him to his house in triumph §. If it is a well-founded fact that he wrote the second *Œdipus* so late in life, of which the play itself bears the traces, in its matured gentleness, and its freedom from the harsh impetuosity of youth, it affords us a picture at once of the most amiable and the most honourable old age.

“ Although the different reports of the manner of his death appear to be fabulous, yet they agree in this, and have this true meaning, that he expired, without illness, while engaged in his art, or something connected with it, and that he therefore breathed out his life in song, like some aged swan of Apollo ||. Thus I also consider the anecdote of the Lacedæmonian general ¶, who had

\* Vit. Anon. Diodorus says *νίκας, ὀκτωκαίδεκα*. See note below.

† Ibid. Cicero de Senectute, § 7. Val. Max. viii.

‡ Tanta vis admonitionis inest in locis . . . nam me ipsum huc modò venientem convertibat ad sese Coloneus ille locus, cujus *incola* Sophocles ob oculos versabatur, &c. Cic. De Finibus, V. i.

§ Dr. Elmsley, in a note upon the Argument of the *Bacchæ*, has shown that this beautiful drama was first represented by the grandson of Sophocles Olymp. xciv, 4, B. C. 401.

|| Vit. Anon. Sophocles died Olymp. xciii, 4, B. C. 405, aged ninety. He survived Euripides but a very few months. That dramatist died B. C. 406, and Sophocles must have died early in B. C. 405, for he was no longer alive at the exhibition of the *Ranæ*, during the Lenæan festival in that year. See Clinton's *Fast. Hell.* 77, 78.

Περὶ τὸν αὐτὸν χρόνον [i. e. in the archonship of Alexias] ἐτελεύτησε Σοφοκλῆς . . . ἔτη βιώσας ἐννῆκοντα, νίκας δ' ἔχων ὀκτωκαίδεκα. Diod. Sic. xiii. 103. So also Marm. Par.

¶ Vit. Anon. The general, according to this account, was Lysander. Pausanias tells the story somewhat differently :

Λέγεται δὲ Σοφοκλίους τελευτήσαντος ἐμβάλλειν εἰς τὴν Ἀττικὴν Λακεδαιμονίους, καὶ σφῶν τὸν ἡγούμενον ἰδεῖν ἐπιστάντα δι' Διόνυσον, κελεύειν τιμαῖς, ὅσαι καθιστήκασιν ἐπὶ ταῖς

entrenched the burying-ground of his fathers, and who, being admonished by Bacchus, appearing to him twice in a vision, to convey Sophocles thither and bury him; sent a herald to Athens for that purpose; with several other circumstances, as clearly showing the extraordinary esteem in which he was held. I called him virtuous and holy in its proper sense\*; for although his works all breathe the greatness, the grace, and the simplicity of the ancients, he is yet, of all the Grecian poets, the one whose feelings have the closest affinity with the spirit of our religion. Only one gift of nature was denied him†; a voice harmonizing in song; he could only produce and direct the melodious effusions of the voices of others‡; and is therefore said to have abolished, as

ἐθνηῶσι, τὴν Σεμῆα τὴν Νέαν τιμᾶν, καὶ διὰ τὸ ὄναρ Σοφοκλῆα καὶ τὴν Σοφοκλείους ποιήσιν ἰφαίνοτο ἔχειν. Pausan. i. p. 36.

\* The character of Sophocles must not, from this glowing description of the enthusiastic Schlegel, be supposed to have been entirely free from fault or shade. In his younger days he seems to have been addicted to intemperance in love and wine. Athenæus, (xiii. 603, &c.). Cicero (De Off. i. 40). A saying of his mentioned by Plato (Repub. i. 3), Cicero (De Senect. xiv.), Athenæus (xii. 510), &c., whilst it confirms the charge just made, would also imply that years had cooled the turbulent passions of his youth:—"I thank old age," said the poet, "for delivering me from the tyranny of my appetites." Yet, even in his old age, the charms of Theoris and Archippe are reported to have been too powerful for the still susceptible dramatist (Athen. xiii. 592). Aristophanes, who in the Ranæ exhibits so much respect to Sophocles, then just dead, fourteen years before had accused him of having become avaricious:

Ερ. Πρῶτον δ' ὅτι πράττει Σοφοκλῆς, ἀνήριτο.

Τρ. Εὐδαιμονίῃ· πάσχει δὲ Σαυμαστόν.

Ερ. Τὸ τί;

Τρ. Ἐκ τοῦ Σοφοκλείους γίγνεται Σιμωνίδης.

Ερ. Σιμωνίδης; πῶς;

"Οτι, γέρων ὦν καὶ σαπρὸς,

Κέρδους ἕκατι καὶ ἐπὶ ῥιπὸς πλείοι. Pax, 695, &c.

But this last imputation is irreconcilable with all that is known or can be inferred respecting the character of Sophocles. The old man, who was so absorbed in his art as to incur a charge of lunacy from the utter neglect of his affairs, could hardly have been a miser. A kindly and contented disposition, however blemished with intemperance in pleasures, was the characteristic of Sophocles; a characteristic which Aristophanes himself so simply and yet so beautifully depicts in that single line—

Ὁ δ' εὐχολος μὲν ἐνθάδ', εὐχολος δ' ἐκεῖ.

Ranæ, 82.

† Vit. Anon.

‡ Amongst the blessings of peace enumerated by the chorus (Pax, 531) are reckoned—Σοφοκλείους μέλη—on which the Scholiast observes, ὅτι ἡδία τὰ μέλη Σοφοκλείους.

far as regarded himself, \* the custom which had hitherto subsisted, that the poet should take a part in his own piece, and to have appeared on the stage only once in the character of the blind singer *Thamyris* playing on the harp—which is another very significant trait †.

“ Inasmuch as *Æschylus* ‡, who had cultivated tragic poetry from its original roughness till it attained the dignity of the buskin, preceded him, *Sophocles* stands in a historical relation to him, with regard to the dramatic art, in which, indeed, he was assisted by the undertakings of that original master; so that *Æschylus* appears as the predecessor, who makes a sketch, *Sophocles* as the successor, who completes and perfects it. The more artificial construction of the dramas of the latter is easily observed §; the shortening the choric songs in proportion to the

\* See above, p. 104, note, and p. 121.

† *Vit. Anon.* We are also told, that in his satyric drama entitled *Nausicaa* he appeared in the game of the ball—*ἀκρως δὲ ἐσφαίρισεν, ὅτι τὴν Ναυσικάαν ἔθηκε*: upon which *Schlegel* remarks, “ It is a trait that speaks strongly for the uncere- monious manner of living among the Greeks, and for their cheerful tone of thinking, which knew of no stiff dignity, and admired, artist-like, grace and skill even in the most trifling matter, that in the play called *Nausicaa*, or the *Washers*, in the part where, as *Homer* narrates, the princess, when the washing is over, amuses herself by playing at ball with her maid-servants, *Sophocles* himself played at ball, and obtained great applause by the grace with which he performed this exercise. This great poet, this honoured citizen of Athens, he who perhaps had at that time already been general, came forward publicly in woman’s clothes, and as from the weakness of his voice he certainly could not have played the first-rate part of *Nausicaa*, he probably took the mute and inferior part of a maid-servant, in order to give to the representation of his work the slight ornament of his bodily agility.”—*Schlegel*, vol. i. p. 265.

‡ *Παρ’ Αἰσχύλῳ δὲ τὴν τραγῳδίαν ἔμαθε, καὶ πολλὰ ἐκαινούργησεν ἐν τοῖς ἀγῶσι.*—*Vit. Anonym.*

§ *Comparatâ brevi hâc fabularum Sophoclis delineatione cum Æschyli a me datâ tragoediarum descriptione, quisque videt, Sophoclem in iis, quæ ad choros pertinent, ab antiquâ chori tragici indole in multis discessisse. Nulla est fabularum Sophoclis, in quâ chorus primas partes sustineat, nulla in quâ calamitates irruentes ipsum chorum attingant, sed in omnibus cum primâ fabulæ personâ amicitiae tantum vinculo conjunctus est. Fieri inde debebat, ut in carminibus non acres illos atque vehementes affectus, quibus in Æschyli fabulis excitatur, sed leniores animi sensus proderet. Non ipse terrore motus horrorem incutit spectatorum animis, sed amicorum potius commiseratione tactus, spectatores quoque ad misericordiam inducit. Nec mirandum est, carmina chori, quamvis non omnino a fabulæ argumento aliena sint, minus tamen cum eo cohærere, atque interdum longius petita esse, quam apud Æschylum, qui choro, nisi primas, tamen alteras fabulæ partes demandat. Tandem inde quoque fieri debebat, ut chori cantibus, ab Æschylo jam brevioribus factis, plus adhuc a Sophocle detraheretur; Episodia contra, numero eorum aucto,*

dialogue, the improvement of the rhythm and pure Attic diction, the introduction of more characters \*, a more laboured complication of the plots, a greater multiplicity of incidents, and a more complete unfolding of them, a more steady method of dwelling on all the points of an action, and the decisive ones brought out with greater stage effect, a more perfect rounding off of the whole, even when considered merely externally †. But there is something else in which he outshines Æschylus, and deserved the favour of destiny in having had such a predecessor, and having contended with him in the same subjects; I mean that inward and harmonious perfection of his mind, by means of which he fulfilled

ita inter se conjuncta sunt, ut scena vel nunquam vel rarissime saltem ab actoribus vacua relictâ, actio fabulæ semper procedat. Cum itaque in Æschyli fabulis uno episodio finito, atque histrionibus a scena digressis, cantus chori intercinuntur, Sophocles multa in his immutare et debuit et potuit. Chori cantus sæpe quidem episodia excipiunt, quam sæpissime tamen aliis quoque locis inserti sunt. Cum itaque apud Æschylum duo chororum genera constituerem, alterum eorum, qui episodia excipiunt, alterum eorum, qui mediis actibus intercinunt, Sophoclis fabularum æconomia discrimen hoc non admittit, eoque omisso, omnes Sophoclis chori, ratione argumenti habitâ ad quatuor classes revocari possunt. Chorus enim vel rebus prosperis lætos animi sensus cantibus effundit, quos *hymnos* appellare licet, vel suos atque amicorum casus *threnis* deplorat, vel incerto adhuc rerum eventu, exspectatione suspensus, *dubia de exitu rerum* pronuntiat, vel tandem ex iis, quæ modo in scena gesta erant, *philosophicas sententias* petit.—Heeren de Chori Naturâ, *Class. Journ.* lix. p. 40.

\* Τρεῖς δὲ [ὑποκριταί] καὶ σκηνογραφίαν Σοφοκλῆς.—Arist. Poet. iv. 16.

Τὸν δὲ τρίτον [ὑποκριτὴν] Σοφοκλῆς, καὶ συνεπλήρωσεν τὴν τραγῳδίαν.—Diog. Laert. in Plat.

Æschylus did certainly introduce *three* actors into some of his later dramas, the Choëphoræ (v. 665—716), for instance. But, as Tyrwhitt remarks (Arist. Poet. § 2.) he doubtless borrowed the hint from Sophocles, who gained his first victory twelve years before the death of Æschylus.

† Sophocles nullam scenam, nullam personam inducit, quæ non ad dramatis æconomiam pertineat. Chorus ejus nihil intercinuit, quod non, secundum Horatii præceptum, proposito conducatur, et aptè cohæreat. Heroas suos, ut pietatis et justitiæ amantes, imitandos proponit, aut secus sentientes merito supplicio affecit.—Porson. Prælect. p. 8.

Sophocles, dum vulgarem loquendi usum et formulas plebeias vitare studet, paullo proclivior est ad duras metaphoras, contortas verborum inversiones, et si quæ sunt similia; quæ faciunt, ut obscurior, quam par erat, subinde evadat oratio.—Ibid. p. 10.

Τί δ' ; ἐν μέλει μᾶλλον ἂν εἶναι Βακχυλίδης ἔλοιτο, ἢ Πίνδαρος· καὶ ἐν τραγῳδίᾳ Ἴων-ὁ Χῖος, ἢ ἡ Δία Σοφοκλῆς ; ἰπιδὴ οἱ μὲν ἀδιάπτωτοι, καὶ ἐν τῷ γλαφυρῷ πάντῃ κεκαλλιγραφημένοι· ὁ δὲ Πίνδαρος καὶ ὁ Σοφοκλῆς ὅτε μὲν οἶον πάντα ἐπιφλέγουσι τῇ φερεῖ, σβέννυνται δ' ἀλόγως πολλάκις, καὶ πίπτουσιν ἀτυχίστατα. Ἡ οὐδὲς ἂν εὖ φρονῶν ἐνὸς δράματος, τῷ οἰδίποδος, εἰς ταὐτὸ συνθεῖς τὰ Ἴωνος ἀντιτιμήσαιτο ἑξῆς.—Longinus, § 33. This alleged inequality in Sophocles seems scarcely borne out by any thing in his extant tragedies.

from inclination every duty necessary to beauty, and of which the unfettered impulse was accompanied by the clearest consciousness of his powers. To excel Æschylus in boldness might be impossible; but I am of opinion that Sophocles appears less bold only on account of his sage moderation, since he always goes to work with the greatest energy, and perhaps even with more continued rigour; as a man who knows the limits by which he is bounded, insists on his rights within them with more confidence. As Æschylus likes to turn from the subject of his drama to the revolts of the primeval world of the Titans, so Sophocles seems to employ the appearance of the Gods only when absolutely necessary; \* he represented men, according to the universal consent of antiquity, better, that is, not more moral, or more exempt from failings, but more beautiful and more noble than their prototypes, and while he took every thing in its more human and obvious sense, the higher meaning did not escape him. According to all appearance he was more moderate in scenery and decorations than Æschylus; he perhaps sought after more select beauties, but not his colossal pomp.

“ The ancients esteemed native sweetness and grace characteristic of this poet, on account of which they called him the Attic bee †. He who has arrived at the capability of feeling this quality, may flatter himself that a taste for ancient art has sprung up in him, since the sentimentality of the day, far from concurring in this opinion, would rather find much that was insupportably harsh in the tragedies of Sophocles, as well in what concerns the representation of corporal sufferings, as in the sentiments and arrangement of the incidents.

“ The seven ‡ plays which remain are certainly but few in com-

\* Aristot. Poet. iii. 4. compared with what is said of Homer in ii. 5.

† Προσηγορεύθη δὲ Μέλιττα, διὰ τὸ γλυκύ.—Suidas in Σοφ. Vit. Anon. in fin.

‡ Suidas makes the number one hundred and twenty-three. Aristophanes the grammarian, one hundred and thirty, seventeen of which he deemed spurious.—(Suidas in Σοφ.).

Boeck considers both statements erroneous. It appears from the Argument to the Antigone, that this play was exhibited a little before the generalship of Sophocles, Olymp. LXXXIV, 4. B. C. 441, and that this was his thirty-second drama; and it is known that Sophocles began to exhibit Ol. LXXVIII, 3. B. C. 468. Hence Boeck argues, that, as during the first twenty-seven years of his dramatic career he produced thirty-two tragedies, so during the remaining thirty-six years it is not probable that he composed many more than that number. He therefore supposes



parison with the great fertility of Sophocles, as, according to some, he is said to have written one hundred and thirty pieces (of which however seventeen were declared to be spurious by Aristophanes the grammarian), or eighty, according to the most moderate accounts. Yet we have been so favoured by chance, that among these seven several are to be found which were acknowledged among the ancients to be his finest masterpieces; such as the *Antigone*, the *Electra*, and both *Œdipuses*; and they have come down to us with very little mutilation or corruption of the text."

EURIPIDES was the son of Mnesarchus and Clito, of the borough Phlya, and the Cecropid tribe\*. He was born, Olymp. LXXV, 1. B. C. 480, in † Salamis (whither his parents had retired during the occupation of Attica by Xerxes), on the very day of the Grecian victory near that island ‡. Aristophanes repeatedly imputes meanness of extraction, by the mother's side, to Euripides §. He asserts

that the true number is seventy or nearly so. To Iophon, the son of Sophocles, he refers many of the plays which bore the father's name; others he ascribes to the favourite grandson, Sophocles, son of Ariston by his wife or mistress Theoris. With respect to Iophon, we learn from Aristophanes that the elder Sophocles was supposed to have composed many of his dramas:

Οὐ, πρὶν γ' αἶν Ἰοφῶντ', ἀπὸ λαβῶν αὐτὸν μόνον.  
 \* Διευ Σοφοκλῆς, ὅ τι ποιῶ κωμῶνίσσω. *Ranæ*, 73.

Where the Scholiast remarks, Κωμωδιῶται Ἰοφῶν ὁ υἱὸς Σοφοκλείου, ὡς τὰ τοῦ πατρὸς λίγων.

The result of Boeck's investigations is, that of the one hundred and six dramas whose titles remain, only twenty-six can, with any certainty, be assigned to the elder Sophocles. See chaps. viii, ix, and xi, in the *Excerpta* from Boeck's *Dissertation*, *Miscell. Græc. Dramat.* Grant, Cambridge.

\* *Diog. Laert.* ii. 45. The *Life* by Thom. Magister. The anonymous *Life* published by Elmsley. *Suidas* in *Εὐριπ.*

† The poet is said to have been much attached to the place of his nativity, and to have frequently resided there. "Philochorus refert," says *Aulus Gellius*, "in insulâ Salamine speluncam esse tetram et horridam, quam nos vidimus, in quâ Euripides tragœdias scriptitarit."—*Noct. Att.* xv. 20.

‡ *Ἡμεῖς καθ' ἣν ἡ Ἑλλάς ἐναυμάχουν ἐν Σαλαμῖνι.* *Plutarch.* *Symp.* viii. 1. *Suidas* in *Εὐριπ.*—Others relate that our poet was born on the day that the Greeks gained the battle of the Euripus, and that he was thence surnamed Euripides.

§ Προπηλεικίζομένης δρῶσ' ὑμᾶς ὑπὸ  
 Εὐριπίδου, τοῦ τῆς λαχάνοπωλητρίας.—*Thesmoph.* 386.

Again, speaking of Euripides, the female orator says—

Ἀγρία γὰρ ἡμᾶς, ὧ γυναικες, δρῶ κακῶ,  
 "Ἄτ' ἐν ἀγρίοις τρεῖς λαχάνοις αὐτὸς τρεφείη.—455.



that she was a herb-seller ; and, according to Aulus Gellius\*, Theopompus confirms the Comedian's sarcastic insinuations. Philochorus, on the contrary, in a work no longer extant, endeavoured to prove that the mother of our poet was a lady of noble ancestry†. Whatever one or both his parents might *originally* have been, the costly education which the young Euripides received intimates a certain degree of wealth and consequence as *then* at least possessed by his family. The pupil of Anaxagoras, Protagoras, and Prodicus (an instructor so notorious for the extravagant terms which he demanded for his lessons ‡), could not have been the son of persons *at that time* very mean or very poor. In early life, we are told that his father made him direct his attention chiefly to gymnastic exercises §, and that in his seventeenth year he was crowned in the Eleusinian and Thesean contests ||. It does not appear, however,

Dicaëpolis, in the Acharnians, among his other requests, says to Euripides—

Σκάνδικά μοι δός, μητρόθεν δεδευμένος.—478.

The same insinuation is more obscurely conveyed in the Equites—

Νικ.

πῶς ἂν οὖν ποτε

Εἵποιμ' ἂν αὐτὸ δῆτα κομψεὺς ῥικικῶς;

Δημ. Μή μοι γε, μή μὲν, μή διασκάνδισις.—V. 17.

And in the *Ranæ*—

Αἶσχ. Ἄληθεις, ὦ παῖ τῆς ἀρουραίας Σεοῦ;—840.

\* Euripidis poetæ matrem Theopompus agrestia olera vendentem victum quæsisse dicit.—Noct. Att. xv. 20.

† Οὐκ ἀληθής δέ, ὡς λαχανόπωλις ἡ μήτηρ αὐτοῦ· καὶ γὰρ τῶν σφόδρα εὐγενῶν ἐτύγγανεν, ὡς ἀποδείκνυσσι Φιλόχορος. Suidas in Εὐριπ.—Moschopulus also, in his *Life of Euripides*, quotes this testimony of Philochorus. A presumptive argument in favour of the respectability of Euripides, in regard to birth, is given in Athenæus, (x. 424); where he tells us, Ὀινόχοουν τε παρὰ τοῖς ἀρχαίοις οἱ εὐγενέστατοι παῖδες; a fact which he instances in the son of Menelaus, and in *Euripides*; who, according to Theophrastus, officiated when a boy as cupbearer to a chorus composed of the most distinguished Athenians, in the festival of the Delian Apollo.

‡ From the sum which he required as the price of his tuition, Prodicus was called πεντηκοντόδραχμος. According to Philostratus (Vit. Soph. in Prodicus) his disciples were of the highest rank—ἀνίχνευε δὲ οὗτος τοὺς εὐπατρίδας τῶν νέων, &c.

§ The scholiast memoirs of Euripides ascribe this determination of the father to an oracle, which was given him when his wife was pregnant of the future dramatist, wherein he was assured that the child

..... ἐς κλέος ἐσθλὸν ὀρεύσει

Καὶ στεφάνῳ ἱερῶν γλυκερὴν χάριν ἀμφιβαλεῖται.

This he interpreted of gymnastic glory and garlands.

|| Mnesarchus, roborato exercitatuque filii sui corpore, Olympiam certaturum inter athletas pueros deduxit. Ac primo quidem in certamen per ambiguum ætatem rece-

that Euripides was ever actually a candidate in the Olympian games. The genius of the young poet was not dormant whilst he was occupied in these mere bodily accomplishments ; and even at this early age he is said to have attempted dramatic composition \*. He seems to have also cultivated a natural taste for painting †. Some of his pictures were long afterwards preserved at Megara. At length, quitting the gymnasium, he applied himself to philosophy and literature. Under the celebrated rhetorician Prodicus, one of the instructors of Pericles, he acquired that oratorical skill for which his dramas are so remarkably distinguished ‡; and from Anaxagoras he imbibed those philosophical notions which are occasionally brought forward in his works §. Here too Pericles was

ptus non est. Post Eleusinio et Thesæo certamine pugnavit et coronatus est.—Aul. Gell. Noct. Att. xv. 20.

\* Aul. Gell. Noct. Att. xv. 20.

† Thom. Magister. in Vit. So also Vit. Anonym. et Vit. Moschop.

‡ Ibid. It is on this account that Aristophanes tauntingly terms him ποιητὴν ῥήματιων δεικτικῶν. Pax, 534. He likewise repeatedly ridicules him for his ἀντιλογίαι, λογισμοί, and στροφαι, (Ranæ, 775),—his περιπατοί, σοφίσματα, &c. Quintilian, however, in comparing Sophocles and Euripides, strongly recommends the latter to the young pleader as an excellent instructor :

Sed longe clarius illustraverunt hoc opus Sophocles atque Euripides ; quorum in dispari dicendī viâ uter sit poeta melior, inter plurimos quaeritur. Idque ego sane, quoniam ad præsentem materiam nihil pertinet, iudicatum relinquo. Illud quidem nemo non fateatur necesse est, iis, qui se ad agendum comparant, utiliore longe Euripidem fore. Namque is et in sermone (quod ipsum reprehendunt, quibus gravitas et cothurnus et sonus Sophoclis videtur esse sublimior) magis accedit oratorio generi : et sententiis densus, et in iis, quæ a sapientibus tradita sunt, pene ipsis par, et in dicendo ac respondendo cuilibet eorum, qui fuerunt in foro disertī, comparandus. In affectibus vero cum omnibus mirus, tum in iis, qui miseratione constant, facile præcipuus. Hunc et admiratus maxime est (ut sæpe testatur) et secutus, quamquam in opere diverso, Menander.—Inst. Orat. x. l. 67.

Cicero, too, was a great admirer of Euripides, perhaps more particularly so for the oratorical excellence commended by Quintilian. We are told by Hephæstion, (v. 6.) that Ὁ Ρωμαῖος Κικέρων, Μήδειαν Εὐριπίδου ἀπαγινώσκων, ἐν Φερσίῳ φερόμενος ἀπεκρίθη τὴν κεφαλὴν. He was no less a favourite with his brother Quintus, who in a letter to Tiro, after quoting a line from this poet, adds : “ Cui tu quantum credas, nescio. Ego certe singulos ejus versus, singula ejus testimonia puto.”—Epist. ad Divers. xvi. 8.

§ It may not be amiss to adduce a few instances of the *Anaxagorea* of Euripides, referring the reader to Valcknaer's *Diatriba*, iv, v, vi, and Bouterwek *De Philosophiâ Euripideâ*, published in *Miscell. Græc. Dramat.* p. 183, &c. Grant, Cambridge.

Anaxagoras termed the sun a μύδρον διάπυρον ; to this opinion allusion is made *Orestes*, 971, where see Porson's note. The cause of the overflowing of the Nile was a problem much agitated amongst the ancient philosophers. Anaxagoras

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In the fragments of this tragedian may be found many other dicta of his master ; as, that air and earth are the producing causes of all things ; that the deity is *εὐτοφύης*, &c. In allusion to this notion respecting air, Euripides is made to invoke *αἰθὴρ*, *ἰμὸν βόσκημα*, as one of his peculiar gods (Ranæ, 892).

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The immediate cause which determined Euripides to relinquish the study of philosophy as the professed occupation of his life, and devote himself to tragic composition, is said to have been the imminent danger which his master Anaxagoras had incurred from advancing certain philosophical tenets. Yet, notwithstanding all his caution in that respect, the Poet did not escape the attacks of Athenian sycophancy. Many years after this the celebrated line in the *Hippolytus* involved him in a charge of impiety ; as we may gather from the following passage in Aristotle's *Rhetoric* (iii. 15) : Ἄλλος, εἰ γέγονε κρίσις ὥσπερ Εὐριπίδης πρὸς Ὑγιαίνοντα ἐν τῇ Ἀντιδόσει κατηγορούμενα, ὡς ἀτεβῆς, ὅς γ' ἐποίησε κτελέων ἐπιτοκεῖν.

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Two years after this the Athenians sustained the total loss of their armament before Syracuse. In his narration of this disaster Plutarch gives an anecdote¶, which, if true, bears a splendid testimony to the high estimation in which Euripides was then held. Those amongst the captives, he tells us, who could repeat any portion of that poet's works, were treated with kindness, and even set at liberty. The same author also informs us that Euripides honoured the soldiers who had fallen in that siege with a funereal poem, two lines of which he has preserved.

The *Andromeda* was exhibited Olymp. xcii, 1. B. C. 412\*\*, the *Orestes*, Olymp. xciii, 1. B. C. 408 ††. Soon after this time the poet retired into Magnesia ‡‡, and from thence into Macedonia, to the court of Archelaus. As in the case of Æschylus, the motives for this self-exile are obscure and uncertain. We know, indeed, that Athens was by no means the most favourable residence for distinguished literary merit. The virulence of rivalry raged unchecked in a licentious democracy, and the caprice of a petulant multitude would not afford the most satisfactory patronage to a

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The Athenians entreated Archelaus to send the body to the poet's native city for interment. The request was refused; and,

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Οὐ γὰρ ἐπὶ τῆς Ἀφροδίτης ἔδεν σοι.

To which the stern old Tragedian answers,

μηδὲ γ' ἐπίη

Ἄλλ' ἐπὶ σοὶ τοὶ καὶ τοῖς σοῖσιν πολλὴ πολλῶν πικραθῆτο.

Ὡστε γὰρ αὐτόν σε κατ' εἶβαν.

And Bacchus continues,

νῆ τὸν Δία τῷτό γε τοὶ δῆ.

Ἄ γὰρ ἐς τὰς ἀλλοτρίας ἐποίησας, αὐτός τ' ἐποίησιν ἐπλήγης.

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with every demonstration of grief and respect, Euripides was buried at Pella. A cenotaph, however, was erected to his memory at Athens, bearing the following inscription :

Μνημα μὲν Ἑλλάς ἅπασ' Εὐριπίδου· ἵστιά δ' ἴσχει  
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 Πατρίς δ' Ἑλλάδος Ἑλλάς Ἀθῆναι· πλεῖστα δὲ Μούσας  
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“ \* If we consider Euripides by himself, without any comparison with his predecessors ; if we select many of his best pieces, and some single passages of others, we must bestow extraordinary praise upon him. On the other hand, if we view him in connexion with the history of his art ; if in his pieces we always regard the whole, and particularly his object, as generally displayed in those which have come down to us, we cannot forbear blaming him strongly, and on many accounts. There are few writers of whom so much good and so much ill may be said with truth. His mind, to whose ingenuity there were no bounds, was exercised in every intellectual art ; but this profusion of brilliant and amiable qualities was not governed in him by that elevated seriousness of disposition, or that rigorous and artist-like moderation which we revere in Æschylus and Sophocles. He always strives to please alone, careless by what means. Hence he is so unequal to himself. He sometimes has passages overpoweringly beautiful, and at other times sinks into real lowness of style. With all his faults, he possesses astonishing ease and a sort of fascinating charm.

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\* Schlegel, vol. i. pp. 198, &c.

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The jeering attacks of Aristophanes are well known, but have not always been properly estimated and understood. Aristotle brings forward many important causes for blame; and \* when he calls Euripides the most tragic of poets, he by no means ascribes to him the greatest perfection in the Tragic art generally; but he means, by this phrase, the effect which is produced by unhappy catastrophes; since he immediately subjoins, ‘although he does not arrange the rest well.’ Lastly, the Scholiast on Euripides contains many short and solid critiques on single plays, among which may possibly be preserved the judgments of the Alexandrian critics; of whom Aristarchus, by his soundness and acuteness, deserved that his name should be proverbially used to signify a genuine critic.

“ In Euripides we no longer find the essence of ancient Tragedy pure and unmixed; its characteristic features are already partly effaced. † These consist principally in the idea of destiny which reigns in them, in ideal representation, and the importance of the Chorus.

“ The idea of destiny had indeed come down to him from his predecessors as his inheritance, and a belief in it is inculcated by him, according to the custom of the tragedians; but still, in Euripides, destiny is seldom considered as the invisible spirit of all poetry, the fundamental thought of the Tragic world. ‡ We shall see that this idea may be taken in a severe or mild point of view; and that the gloomy fearfulness of destiny, in the course of a whole trilogy, clears up, till it indicates a wise and good Providence. Euripides, on the other hand, drew it down from the regions of infinity, and, in his writings, inevitable necessity often degenerates into the caprice of chance. Hence he can no longer direct it to its proper aim, namely, that of elevating, by its contrast, the moral free-will of man. Very few of his pieces depend on a constant combat against the dictates of destiny, or an equally heroic subjection to them. His men, in general, suffer because they must, and not because they are willing.

“ The contrasted subordination of ideal loftiness of character and

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† See below, Schlegel on “ The Essence of Greek Tragedy.”

‡ Ibid.

passion, which in Sophocles, as well as in the graphic art of the Greeks, we find observed in this order, are in him exactly reversed. In his plays passion is the most powerful; his secondary care is for character, and if these endeavours leave him sufficient room, he seeks now and then to bring in greatness and dignity, but more frequently amiability.

“ It has already been laid down, that the *dramatis personæ* of a tragedy cannot be all alike free from faults, as otherwise hardly any strife could take place among them, and consequently there could be no complication of plot. But Euripides has, according to the doctrine of Aristotle \*, frequently represented his personages as bad without any necessity; for example, Menelaus in the *Orestes*. Tradition, hallowed by popular belief, reported great crimes of many ancient heroes; but Euripides, from his own free choice, falsely imputes to them traits at once mean and malicious. More especially, it is by no means his object to represent the race of heroes as pre-eminent above the present one by their mighty stature; but he rather takes pains to fill up or to arch over the chasm between his contemporaries and that wondrous olden time, and secretly to espy the gods and heroes of the other side in their undress; against which sort of observation, as the saying goes, no man, however great, can be proof. His manner of representation, as it were, presumes to be intimate with them: it does not draw the supernatural and the fabulous into the circle of humanity (which is what we praised in Sophocles), but into the limits of an imperfect individual. This is what Sophocles meant, when he said, that he himself represented men as they should be, Euripides as they were. Not as if his own characters could always be held up as patterns of irreproachable behaviour; his saying referred to their ideal loftiness of character and manners. It seems to be a design of Euripides always to remind his spectators, ‘ See, those beings were men; they had just such weaknesses, and acted from exactly the same motives that you do—that the meanest among you does.’ Hence he paints with great delight the weak sides and moral failings of his personages; nay, more, he even makes them exhibit them in frank self-confessions. They frequently are not only mean, but boast of it as if it must be so.

\* Poet. xv. 7. and xxvi. 31.

“ In his dramas the chorus is generally an unessential ornament ; its songs are often altogether episodical, without reference to the action ; more glittering than energetic or really inspired. ‘ The chorus,’ says Aristotle \*, ‘ must be considered as one of the actors, and as a part of the whole ; it must endeavour to assist the others ; not as Euripides, but as Sophocles employs it.’ The ancient comic writers enjoyed the privilege of sometimes making the chorus address the audience in their own name ; this was called a *Parabasis*, and was, as I shall show, suitable to the genius of their branch of the art. Although it by no means belongs to tragedy, yet Euripides, according to the testimony of Julius Pollux, often employed it, and so far forgot himself in it, that in the piece called *The Daughters of Danäus*, he made the chorus, consisting of women, use grammatical forms which belonged to the masculine gender alone. Thus our poet took away the internal essence of tragedy, and injured the beautiful symmetry of its exterior structure. He generally sacrifices the whole to parts ; and in these again he rather seeks after extraneous attractions than genuine poetic beauty.

“ In the music of the accompaniments he adopted all the innovations of which Timotheus was the author, and selected those measures which are most suitable to the effeminacy of his poetry †. He acted in a similar way as regarded prosody ; the construction of his verses is luxuriant, and approaches irregularity. This melting and unmanly turn would indubitably, on a closer examination, show itself in the rhythm of his choruses.

“ He everywhere superfluously brings in those merely corporeal charms, which Winkelmann calls a flattery of the coarse outward sense ; every thing which is stimulating, or striking, or, in a word, which has a lively effect, without any real intrinsic value for the mind and the feelings.

“ He strives after effect in a degree which cannot be conceded even to a dramatic poet. Thus, for example, he seldom lets any opportunity escape of having his personages seized with sudden and groundless terror ; his old men always complain of the infirmities of old age, and are particularly given to mount, with

\* Poet. xviii. 21.

† Plutarch *περὶ Μουσ.*, &c. p. 2. p. 795. To this style of music Aristophanes bitterly alludes, *Ranæ*, 1304, &c.

tottering knees, the ascent from the orchestra to the stage, which frequently too represented the declivity of a mountain, while they lament their wretchedness. His object throughout is emotion, for the sake of which he not only offends against decorum, but sacrifices the connexion of his pieces. He is forcible in his delineations of misfortune; but he often lays claim to our pity, not for some internal pain of the soul, a pain too retiring in its nature, and borne in a manly manner, but for mere corporeal suffering. He likes to reduce his heroes to a state of beggary; makes them suffer hunger and want, and brings them on the stage with all the exterior signs of indigence, covered with rags, as Aristophanes so humorously throws in his teeth in the *Acharnians*\*.

“Euripides had visited the schools of the philosophers †; (he was a scholar of Anaxagoras, not of Socrates, as many have erroneously asserted, with whom he was connected by acquaintance alone;) and takes a pride in alluding to all sorts of philosophical theories; in my opinion, in a very imperfect manner, so that one cannot understand these instructions unless one knows them beforehand. He thinks it too vulgar to believe in the Gods in the simple way of the common people, and therefore takes care, on every opportunity, to insinuate something of an allegorical meaning, and to give the world to understand what an equivocal sort of creed he has to boast of. We can distinguish in him a twofold personage: the poet, whose productions were dedicated to a religious solemnity, who stood under the protection of religion, and must therefore honour it on that account likewise; and the sophist, with philosophical pretensions, who, in the midst of the fabulous miracles connected with religion, from which he drew the subjects of his pieces, endeavoured to bring out his sceptical opinions and doubts. While, on the one hand, he shakes the foundations of religion, on the other he plays the part of a moralist; in order to become popular, he applies to the heroic age what would hold good only of the social relations of his contemporaries. He strews up and down a multitude of moral maxims—maxims in which he contradicts himself—that are generally trite and often entirely false. With all this ostentation of morality, the intention of his pieces, and the impression which on the whole they produce, is sometimes extremely immoral. It is related of

\* *Acharn.* 410—448.

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dedisse. Cogitate enim et de industriâ, consilio non casu, hoc eum

manifestum est; quippe qui nullam unquam fabulam sine hujusmodi pro-

Et licet a Comicis ob hoc ipsum derideretur, instituto suo ita pertina-

ut, ut avelli nequiverit. —Prælect. in Eurip. pp. 8 and 9.

him\*, that he made Bellerophon come on the stage with a contemptible panegyric on riches, in which he preferred them before every domestic joy ; and said, at last, ‘ If Venus (who had the epithet of golden) shone like gold, she would indeed deserve the love of men.’ The audience enraged at this, raised a great tumult, and were proceeding to stone the actor as well as the poet. Euripides on this rushed forward, and exclaimed, ‘ Wait patiently till the end ; he will fare accordingly.’ Thus also he is said to have excused himself against the accusation, that his Ixion spoke too abominably and blasphemously, by replying that, in return, he had not concluded the piece without making him revolve on the wheel. But this shift of poetic justice, to atone for the representation of wickedness, does not take place in all his dramas. The bad frequently escape ; lies and other knavish tricks are openly taken into protection, especially when he falsely attributes to them noble motives. He has also got great command of that treacherous sophistry of the passions which gives things only one appearance. The following verse is notorious for its apology for perjury ; indeed it seems to express what casuists call mental reservation :

† ‘ My tongue took an oath, but my mind is unsworn.’

In the connexion in which this verse is spoken, it may indeed be justified, as far as regards the reason for which Aristophanes ridicules it in so many ways ; but still the formula is pernicious, on account of the turn which may be given it. Another sentiment of Euripides ‡ : ‘ It is worth while committing injustice for the sake of empire ; in other things it is proper to be just,’ was continually in the mouth of Cæsar likewise, in order to make a wrong application of it.

“ Seductive enticements to the enjoyment of sensual love, were another article of accusation against Euripides among the ancients. Thus, for example, it must excite our indignation, when Hecuba, in order to stir up Agamemnon to punish Polymnestor, reminds him of the joys Cassandra had afforded him ; who having been taken in war, was his slave, according to the law of the heroic ages : she is willing to purchase revenge for a murdered son, by consenting to, and ratifying the degradation of a daughter who is still alive. This

\* See above, p. 136.

† Hippol. 608.

‡ Phœniss. 534.

poet was the first to take for the principal subject of a drama, the wild passion of a Medea, or the unnatural love of a Phædra \* ; as, otherwise, it may be easily understood from the manners of the Ancients, why love, which among them was far less ennobled by delicate feelings, played merely a subordinate part in their earlier tragedies. Notwithstanding the importance imparted to female characters, he is notorious for his hatred to women ; and it cannot be denied that he brings out a great multitude of sayings concerning the weaknesses of the female sex, and the superiority of men, as well as a great deal drawn from his experience in domestic relations, by which he doubtlessly intended to pay court to the men, who, although they did not compose the whole of the public to which he addressed himself, yet formed the most powerful portion of it. A cutting saying, as well as an epigram of Sophocles †, have been handed down to us, in which he explains the pretended hatred of Euripides for women, by supposing that he had had the opportunity of learning their frailty through his own unhallowed desires. In the whole of Euripides' method of delineating women, we may perceive indeed great susceptibility even for the more lofty charms of womanly virtue, but no real respect.

“ That independent freedom in the method of treating the story, which was one of the privileges of the Tragic art, frequently, in Euripides, degenerates into unbounded caprice. It is well known that the fables of Hyginus, which differ so much from the relations of other writers, are partly extracted from his pieces. As he often overturned what had hitherto been well known and generally received, he was obliged to use prologues ‡, in which he announces the situation of affairs according to his acceptation, and makes known the course of events. Lessing, in his *Dramaturgie*, has expressed the extraordinary opinion, that this is a proof of progress

\* *Ranæ*, 1043—1053. See above, p. 138, note.

† *Athen.* xiii. p. 558. *Ib.* p. 605.

‡ See the amusing scene in *Aristophanes* (*Ranæ*, 1177, &c. and before, v. 945.) —*Porson* thus accounts for the employment of such prologues by Euripides:—*Quod enim singula, quæ in fabulæ progressu accidunt, prædicit, studio perspicuitatis tribuendum est. Neque a verisimilitudine abhorret, alios ejusdem seculi tragicos, propter hujusmodi defectum, parum ab auditoribus intellectos aliquando fuisse; et hoc incommodum metuentem Euripidem, in alteram partem potius peccasse, et nimium claritati dedisse. Cogitate enim et de industriâ, consilio non casu, hoc eum factitasse manifestum est; quippe qui nullam unquam fabulam sine hujusmodi prologo ediderit. Et licet a Comicis ob hoc ipsum derideretur, instituto suo ita pertinaciter adhærebat, ut avelli nequiverit.*—*Prælect. in Eurip.* pp. 8 and 9.

in the Dramatic art, since Euripides trusted all to the effect of his situations, and nothing to putting curiosity on the stretch. But I cannot see why the uncertainty of expectation should not also find its place among the impressions, to produce which is the aim of a dramatic poem. It is easy to answer the objection, that in that case a piece will please only the first time, as, when one has seen it all, one knows the termination; if the representation is sufficiently powerful, it will keep the attention of the spectator so fixed, that meanwhile he forgets again what he had already known, and is excited to an equal stretch of expectation. Moreover, these prologues make the beginnings of the plays of Euripides very uniform; it has the appearance of great deficiency of art when somebody comes out and says "I am so and so, such and such things have already happened, and this is what is going to happen." This method may be compared to the labels coming out of the mouth of the figures in old pictures, which can only be excused by the great simplicity of their antique style. But then all the rest must harmonize with it, which is by no means the case in Euripides, whose personages discourse according to the newest fashion of the manners of his time. In his prologues as well as in the denouement of his plots, he is very lavish of unmeaning appearances of gods, who are elevated above men only by being suspended in a machine, and might very easily be spared. He pushes to excess the method which the ancient tragic writers have of treating the action, by throwing every thing into large masses, with repose and motion following at stated intervals. \* At one time he unreasonably prolongs, with too great fondness for vivacity of dialogue, that change of speakers at every verse which was usual even with his predecessors, in which questions and answers, or re-

\* Porson (Prælect. pp. 12 and 13) endeavours to palliate these two faults. With respect to the former, after observing that the practice was common amongst all the tragedians, he adds, "*Ea est Græcæ linguæ perspicuitas, ea multum in parvo dicendi facultas, ea particularum vis et claritas, ut, una earum apte inserta, simul ad id quod prior interlocutor dixerat, respondeatur, simul sententia utraque ita constringatur et copuletur, ut ex duabus una efficiatur. Deinde Tragici mira brevitate sententiam uno versu sæpe concludunt, quæ nonnisi per longas in quavis alia lingua ambages declarari posset.*"—With regard to the latter objection, he ascribes the occasionally excessive length of the poet's speeches to the nature and economy of the ancient Drama. The law, which enjoined unity of time and place, generally demanded unity of action also; yet not unfrequently a simple action could not supply materials sufficient to form a drama of the customary length: "*Avide igitur arripiebant poetæ oblatam occasionem, et in narrationibus ornandis atque amplificandis libentissime excurrere et lætius exultare solebant.*"

proaches and replies, are shot to and fro like darts, and this he sometimes does so arbitrarily, that half of the lines might be dispensed with. \* At another time he pours forth long, endless speeches, in which he endeavours to show his skill as an orator in its utmost brilliancy, by ingenious syllogisms, or by exciting pity. Many of his scenes resemble a suit at law, in which two persons who are the parties opposed to one another, or sometimes in the presence of a third person as judge, do not confine themselves to what their present situation requires, but beginning their story at the most remote period, accuse their adversary and justify themselves, doing all this with those turns which are familiar to pleaders, and frequently with those which are usual among sycophants. Thus the poet attempted to make his poetry entertaining to the Athenians by its resemblance to their daily and favourite pursuit, carrying on, and deciding, or at least listening to, law-suits. On this account Quintilian particularly recommends him to the young orator, who may learn more by studying him than the older tragedians; an opinion marked with his usual accuracy. But it is easy to see that such a recommendation conveys no high eulogium, since eloquence may indeed find place in the drama when it is suitable to the capacity and object of the person who is speaking; but when rhetoric steps into the place of the immediate expression of the emotions of the soul, it is no longer poetical.

“† The style of Euripides is on the whole not compressed enough, although it presents us with some very happily drawn pictures and ingenious turns of language; it has neither the dignity and energy of Æschylus, nor the chaste grace of Sophocles. In his expressions he frequently aims at the extraordinary and strange, and on the other hand, loses himself in common-place, and too often the tone of his speeches becomes quite every-day, and descends from the height of the buskin to level ground. For these

\* See above, p. 135.

† Valckenaer describes the style of Euripides in these words: *Recedens ab Homera Sophoclis et Æschyli præsertim magniloquentiâ, vocibus Poeticis, quantum fieri poterat, evitatis, ex usitatis in sermone Atheniensium quotidiano selegit optimas et elegantissimas, atque his orationem suam artificio latente contextuit: usus Euripides κοινῶς καὶ δημώδεσι τοῖς ὀνόμασι* (natura minime μεγαλοφυῆς ὦν) *quantam tamen suis versibus vim indiderit διὰ μόνον τῷ συνθεῖναι καὶ ἐρμῶσαι ταῦτα*, docet Longinus, π. γ. xl. 3, &c. xv. 6. Valckenaer. *Diatrib.* p. 72. *Miscell. Græc. Dram.* Grant, Cambridge.



reasons, as well as on account of his almost ludicrous delineation of many characteristic peculiarities (such as the clumsy deportment of \* Pentheus in a female garb, when befooled by Bacchus, or the greediness of † Hercules, and his boisterous demands on the hospitality of Admetus), Euripides was a forerunner of the new comedy; for which he has an evident inclination, since under the names belonging to the age of heroes, he frequently paints real personages of his own time. ‡ Menander also expressed an extraordinary admiration for him, and declared himself to be his scholar; and there is a fragment of Philemon full of such extravagant admiration of him that it almost seems to be intended as a jest. “If the dead,” he says, or makes one of his personages say, “really possessed sensation, as some suppose, I would hang myself in order to see Euripides.” § The sentiments of the more ancient Aristophanes, his contemporary, form a striking contrast to the veneration which the later comic writers had for him. Aristophanes persecutes him indefatigably and inexorably; he was ordained to be, as it were, his perpetual scourge, that none of his vagaries in morals or in art might remain uncensured. Although Aristophanes, as a comic dramatist, is, by means of his parodies, the foe of the tragic poets in general, yet he nowhere attacks Sophocles; and even in the places in which he fastens on the weak side of Æschylus, his reverence for him is manifest, and he everywhere opposes his gigantic proportions to the petty ingenuity of Euripides. He has laid open with immense understanding and inexhaustible wit, his sophistical subtilty, his rhetorical and philosophical pretensions, his immorality and seductive effeminacy, and the merely sensual emotions he excites. As modern judges of art have for the most part esteemed Aristophanes

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“After all that has gone before we must not lose sight of the fact that Euripides was yet a Greek, and a contemporary too of many of the greatest men that Greece possessed in politics, philosophy, history, and the graphic art. \* If, when compared with his predecessors, he stands far below them, when compared with many moderns he is far superior to them. He is particularly strong in the representation of a distempered and erring mind given up to its passions to a degree of frenzy †. He is excellent when the subject leads principally to emotion, and has no higher claims; and

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Longin. xv. 3.

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*Lash’d by his tail, his heaving sides incite  
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Again (xv. 6), after speaking of the bold descriptions of Æschylus and his occasional failures, he adds—“*Ὅμως ἑαυτὸν ὁ Εὐριπίδης κάκεινοις ὑπὸ φιλοτιμίας τοῖς κινέουσι προσβιβάζει.*

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“After all that has gone before we must not lose sight of the fact that Euripides was yet a Greek, and a contemporary too of many of the greatest men that Greece possessed in politics, philosophy, history, and the graphic art. \* If, when compared with his predecessors, he stands far below them, when compared with many moderns he is far superior to them. He is particularly strong in the representation of a distempered and erring mind given up to its passions to a degree of frenzy †. He is excellent when the subject leads principally to emotion, and has no higher claims; and

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still more on occasions when even moral beauty demands pathos. Few of his pieces are without single passages that are charmingly beautiful. Take him altogether, it is by no means my intention to deny that he possesses extraordinary talents ; I only maintain that they were not united to a disposition honouring the rigour of moral principles, and the holiness of religious feelings, above every thing else."

### SECTION III.

#### THE REMAINING GREEK TRAGEDIANS.

THE materials for compiling an account of the tragic writers, who were partly contemporary with, and partly subsequent to, the three great masters, are exceedingly meagre. Little more can be done than to furnish a catalogue of names, arranged in chronological order, with such incidental notices of these dramatists and their works as antiquity has left us.

\* ARISTARCHUS of Tegea, was the contemporary of Sophocles and Euripides. He lived upwards of a hundred years, exhibited seventy tragedies, but was only twice successful. Of all these seventy plays only one line is left us, quoted in Athenæus (xiii. 612). According to Festus, his *Achilles* was imitated by Ennius, and also by Plautus in his *Pænulus*.

† ION CHIUS began to exhibit, Olymp. LXXXII, 2, B. C. 451. The number of his dramas is variously estimated at from twelve to forty. Bentley has collected the names of eleven ‡. The same great critic has also shown that this Ion was a person of birth and fortune, distinct from Ion Ephesius, a mere begging rhapsodist. Besides tragedies, Ion composed dithyrambs, elegies §, &c., and several works in prose. Like Euripides, he was intimate with Socrates ||. Ion was so delighted with being decreed victor on one occasion, in the tragic contests at Athens, that he presented each citizen with a vase of Chian pottery ¶. We gather from a

\* Suidas in V.

† Schol. Aristoph. Pax, 835. Suidas in Ion.

‡ Epist. ad Mill. Chronic. Johann. Malal. subject.

§ His *Elegies* are quoted, Athen. x. p. 436, &c. : his *Ἐτιδημῖαι* (a work giving an account of all the visits paid by celebrated men to Chios), ib. iii. p. 93, &c.

|| Diog. Laert. ii. 23.

¶ Athen. i. p. 4.

joke of Aristophanes\*, on a word taken from one of his dithyrambs, that Ion died before the exhibition of the *Pax*, B. C. 419.

ACHÆUS ERETREIENSIS was born Olymp. LXXIV, B. C. 484 †, the very year Æschylus won his first prize. We find him contending with Sophocles and Euripides, Olymp. LXXXIII, 2, B. C. 447 ‡. With such competitors he was not very successful. He gained the dramatic victory only once. Athenæus however accuses Euripides of borrowing from this poet §. Most of the plays ascribed to him by the ancients are suspected by Casaubon to have been satyric ||.

EUPHORION was the son of Æschylus ¶. He conquered four times with posthumous tragedies of his father's composition ; and also wrote several dramas himself. One of his victories is commemorated in the argument to the *Medea* of Euripides ; where we are told that Euphorion was first, Sophocles second, and Euripides third with the *Medea*. Olymp. LXXXVII, 2, 431.

ARISTEAS, son of Pratinas, is mentioned in the Vit. Anonym. of Sophocles as having contended with Æschylus, Sophocles, and Euripides. His chief merit lay in his satyric dramas, in which, according to Pausanias, he and his father were surpassed by Æschylus alone \*\*.

THEOGNIS ††, as we learn from a line in the opening of the

Οι. Οὐκ ἦν ἄρ' οὐδ' αἶ λέγουσι κατὰ τὸν αἶρα,  
 'Ως ἀστέρες γιγνόμεθ', ὅταν τις ἀποθάνῃ ;  
 Τρ. Μάλιστα.  
 Οι. Καὶ τίς ἐστὶν ἀστὴρ νῦν ἐκεῖ ;  
 Τρ. Ἴων ὁ Χῖος, ὅς περ ἐποίησεν πάλαι  
 'Ενθάδε τὸν ΑΟΙΟΝ ποθ', ὥστε γ' εὐθίως  
 ΑΟΙΟΝ αὐτὸν πάντες ἐκάλουν ΑΣΤΕΡΑ.

Pax, 833, &c.

Ion had begun one of his Dithyrambs with

Ἄοϊον ἀμεροφοῖταν ἀστέρα μέιναμεν, &c.

† Suid. in Αχαιοίς.

§ Athen. vi. p. 270.

¶ Suidas in Ευφ.

‡ Ibid.

|| De Satyr. Poes. i. 5.

\*\* Paus. ii. 13.

†† Dicæopolis describes himself as having lately been anxiously expecting in the theatre a tragedy of Æschylus to commence, when the herald proclaimed, to his great vexation, Εἴσαγ', ὦ Θέογνι, τὸν χορόν. Acharn. 11.

*Acharnians*, was exhibiting at the time in which that comedy was represented, i. e. Olymp. LXXXVIII, 4, B. C. 425. This poet is ridiculed in the same play for the frigidity of his inanimate compositions\*. He was still a competitor for the tragic prize at the period in which the *Thesmophoriazousæ* was composed; for in that play the comedian again attacks him†. The Scholiast on the *Acharnians*, v. 11, says that this Theognis was one of the Thirty Tyrants. The name Theognis certainly does occur in the catalogue of that body given by Xenophon‡.

PHILOCLES § is said by Suidas to have been the nephew of Æschylus, and the father of Morsimus and Melanthius. A trilogy of his, intitled the *Pandionid*, was recorded by Aristotle in the *Didascalie*. The *Tereus*, one of the plays in this trilogy, written in imitation of the *Tereus* of Sophocles, || is wittily ridiculed by Aristophanes in the *Aves*. This tragedian was termed Χολή or *Bile*, from his harsh and bitter language¶. In figure he was deformed: hence Aristophanes takes occasion to cut sundry jokes upon him. In the *Thesmophoriazousæ*, Mnesilochus, following up the principle laid down by Agathon, that as the man is so is the poetry, begins,

Ταῦτ' ἄρ' ὁ Φιλοκλῆς αἰσχροῦς ὧν αἰσχροῦς ποιῇ.—168.

\* Θεωρος. Χρόνον μὲν οὐκ ἄν ἡμεῖς ἐν Θράκη πολὺν  
Εἰ μὴ κατένιψε χιόνι τὴν Θράκην ὅλην  
Καὶ τοὺς ποταμοὺς ἐπηξ' ὑπ' αὐτὸν τὸν χρόνον,  
Ὅτ' ἐνθαδὶ Θεογνίς ἠγωνίζετο.

Acharn. 136, &c.

† Ὁ δ' αὖ Θεογνίς ψυχρὸς ὧν ψυχροῦς ποιῇ.—*Thesmoph.* 170.

‡ Hellen. iii. 2.

§ Suidas in Φιλοκ.—Suidas mentions two persons of this name, the one a tragic, the other a comic poet. Kuster contends that the Lexicographer is mistaken, and that his two accounts refer to one and the same individual—the tragedian.

|| Πει. Τὶ τὸ τίρας τουτί ποτ' ἐστίν; οὐ σὺ μόνος ἄρ' ἦσθ' ἐποψ;  
'Αλλὰ χ' οὗτος ἑτερος;  
Εκ. 'Αλλ' ἐστὶν μὲν οὗτος Φιλοκλέους  
'Εξ Ἐποπος· ἐγὼ δὲ τούτου πάππος· ὥσπερ εἰ λίγεις  
Ἰπποσίκος Καλλίης, καὶ Ἰπποσίκου Καλλίας.

*Aves*, 280.

¶ In allusion to this characteristic, Bdelycleon, speaking of the chorus of waspish old dicasts, says,

'Αλλὰ μὰ Δί' οὐ ῥαδίως οὕτως ἂν αὐτοὺς διέφυγες,  
Εἴπερ ἔτυχον τῶν μελῶν τῶν Φιλοκλέους βεβρωκότες.—*Vespæ*, 461.

In the *Aves* he finds in his shape a similarity to the lark, \* κορυδὸς Φιλοκλέει.—v. 1295.

AGATHON was the contemporary and friend of Euripides. At his house Plato lays the scene of his *Symposium*, given in honour of a tragic victory won by the poet. In this piece Socrates proves that a good tragic writer is equally capable of composing an excellent comedy. Agathon was no mean dramatist †. Plato represents him as abounding in the most exquisite ornaments and the most dazzling antitheses ‡. Aristophanes pays a handsome tribute to his memory as a poet and a man, in the *Ranæ* (v. 84.), where Bacchus calls him ἀγαθὸς ποιητὴς καὶ ποθεινὸς τοῖς φίλοις. In the *Thesmophoriazousæ*, which was exhibited six years before the *Ranæ*, Agathon, then alive, is introduced as the friend of Euripides, and ridiculed for his effeminacy. He is there brought on the stage in female attire, and described as

Εὐπρόσωπος, λευκὸς, ἐξυρημένος,  
Γυναικόφρωνός, ἀπαλὸς, εὐπρεπὴς ἰδεῖν.—191.

§ His poetry seems to have corresponded with his personal appearance: profuse in trope, inflexion, and metaphor; glittering with sparkling ideas, and flowing softly on with harmonious words and nice construction, but deficient in manly thought and vigour. Agathon may, in some degree, be charged with having begun the decline of true Tragedy. It was he who first commenced the practice of inserting choruses betwixt the acts of the drama ||, which had no reference whatever to the circumstances of the

\* The Scholiast supposes Philocles to have been ὀξύκεφαλος ἐν τῷ ἄνω καὶ ὀρνιθώδης τὴν κεφαλῇ.

† He is called Ἀγάθων ὁ κλεινὸς by Aristophanes, *Thesmoph.* 29.

‡ See also *Athen.* V. 187, and *Ælian* V. H. xvi. 13.

§ His servant is thus made to characterize it :

Μέλλει γὰρ ὁ καλλιπὴς Ἀγαθὸν  
Δρυόχες τιθέσθαι, δρᾶματος ἀρχάς·  
Κάμπτει δὲ νίεας ἀψίδας ἐπῶν·  
Τὰ δὲ πορνεύει, τὰ δὲ κολλομελεῖ,  
Καὶ γνωμοτυπεῖ, κἀντονομάζει,  
Καὶ κρησχυτεῖ, καὶ γογγυλέει,  
Καὶ χροανεύει.

*Thesmoph.* 49.

Philostratus calls him an imitator in verse of Gorgias's prose: Ἀγαθὸν ὁ τῆς τραγωδίας ποιητὴς, ὃν ἡ κωμωδία σοφὸν τε καὶ καλλιπῆ οἶδε, πολλαχῇ τῶν ἱαμβείων γοργιάζει.—*De Soph.* 1.

|| Τοῖς δὲ λοιποῖς τὰ ἀδόκιμα οὐ μᾶλλον τοῦ μύθου, ἢ ἄλλης τραγωδίας ἐστὶ· δι' ὃ ἱμβόλιμα ἔδουσι, πρῶτον ἀρξάντος Ἀγάθωνος τοιούτου.—*Aristot. Poet.* xviii. 22.

piece: thus infringing the law by which the Chorus was made one of the actors. \* Aristotle blames him also for want of judgment in selecting too extensive subjects. He † “occasionally wrote pieces with fictitious names, (a transition towards the New Comedy) one of which was called the *Flower* ‡; and was probably, therefore, neither seriously affecting nor terrible, but in the style of the *Idyl*.”

§ One of his tragic victories is recorded, Olymp. xcī, 2, B. C. 416. He too, like Euripides, left Athens for the court of Archelaus. He died before the representation of the *Ranæ* ||.

CARCINUS was a tragic writer contemporary with Aristophanes, who pours forth his jests most lavishly upon him and his three sons, Xenocles, Xenotimus, and Demotimus. In the *Nubes*, Strepsiades alludes to the incessant lamentations of the deities in the plays of Carcinus; where, on hearing his creditor Amynias crying out, *Ιὼ μοι, μοι*, he says,

————— Εἶ

Τίς οὕτοσί ποτ' ἔσθ' ὁ θνητῶν; οὐ τι που

Τῶν Καρκίνου τις δαιμόνων ἐφθέγγετο;—1260.

and then the poor creditor is made to parody a passage from the *Tlepolemus* of the father or of Xenocles the son. ¶ In the *Vespæ*, the diminutive size and ungainly appearance of this tragic family, with the ambiguous name, *Κάρκινος*, supply matter for several lines of joke and raillery. \*\* In the *Pax*, the merciless Comedian devotes sixteen verses to a similar attack.

†† Xenocles was the shortest of the dwarfish sons of Carcinus. With Philocles and Theognis he is thus introduced, in the exemplification of Mnesilochus, before mentioned (p. 153):

‘Ο δὲ Ξενοκλῆς ὦν κακὸς κακῶς ποιεῖ.—Thesmoph. 169.

He is mentioned with still more disrespect in the *Ranæ* (v. 86.)

Ηρακ. ‘Ο δὲ Ξενοκλῆς;

Διον.

Ἐξόλοιτο νῆ Δία.

\* Aristot. Poet. xviii. 17.

† Schlegel, Dram. Lit. vol. i. p. 189.

‡ Ibid. ix. 7.

§ Athen. v. p. 217.

|| *Ranæ*, 83, &c.

¶ *Vespæ*, 1501, &c.

\*\* *Pax*, 781—796.

†† So Bdelycleon asserts, when speaking of the family,

‘Ο σμικρότατος, ὅς τὴν τραγωδίαν ποιῇ.—*Vespæ*, 1511.

\* Yet this contemptible poet carried off from Euripides the tragic garland, Olymp. xci. 2, B. C. 415. In the *Pax*, Aristophanes applies the term *μηχανοδίδας* to the family. From the Scholiast it appears that Xenocles was celebrated for introducing machinery and stage shows, especially in the ascent or descent of his Gods. From the two lines in the *Nubes*, quoted above, we may infer that the father, Carcinus, was, like his son, fond of introducing the deities.

ACESTOR was another of the tragic contemporaries of Aristophanes, by whom he is charged with being a foreigner †, and not an Athenian citizen.

PYTHANGELUS is barely named in the *Ranæ* (86); where the Scholiast informs us that he was a sorry tragedian.

MORSIMUS and MELANTHIUS, sons of Philocles, are assailed by Aristophanes in the Chorus of the *Pax* ‡, where the family of Carcinus suffer. The worst imprecation Cleon can invoke upon himself, if he hate not the sausage-seller, is

Καὶ διδασκοίμην προσάδειν Μορσίμου τραγωδίαν.—Eq. 401.

And Hercules δ, enumerating the criminals who are plunged in the Tartarean βόρβορος, concludes the lists of parricides, perjurers, and swindlers, &c. with

Ἡ Μορσίμου τις ῥῆσιν ἐξεγράψατο.

Melanthius || was afflicted with the leprosy, to which the Comic poet alludes in the *Aves* (151). In the *Pax* (1107), he is ridiculed for his gluttony.

MORYCHUS is another tragedian, whose gormandizing notoriety Aristophanes ¶ mentions in the *Acharnians* and the *Pax*. He

\* See Bentley above, p. 23.

† *Aves*, 31, with Schol. *Vespæ*, 1221, with Brunck's note.

‡ *Pax*, 404, &c.

§ *Ranæ*, 151.

|| See *Athen.* viii. p. 343.

¶ Dicaeopolis (*Acharn.* 887.) addresses the Copaic eel as φίλη δὲ Μορύχῳ: and again Trygaeus prays Peace (*Pax*, 1008.) that when marketing he may have to fight for hampers of Copaic eels

Μορύχῳ, Τελίᾳ, Γλαυκίτῃ, ἄλλοις  
Τίνθαις πολλοῖς.



seems to have been a fop as well as an epicure\*. The same failings are ascribed to him by Plato the Comedian.

IOPHON was the son of Sophocles †, whose plays he was suspected of exhibiting as his own. Be that as it may, he is represented as being the best tragic poet at the time when the *Ranæ* was composed; for Sophocles, Euripides, and Agathon were then dead. Iophon is said to have contended against his father, with much honour to himself as a dramatist. He, too, is the son who is reported to have brought the unsuccessful charge of dotage against the aged Sophocles. See above, p. 128.

CLEOPHON was contemporary with Critias ‡. His style was perspicuous, but not elevated, and sometimes the addition of a lofty-sounding epithet to a trifling noun made it ridiculous §. His characters were drawn with an accurate but unpoetic adherence to reality. Ten tragedies of his are enumerated by Suidas and Eudocia, and a piece called *Μανδρόβελος* by Aristotle ||, from its name a comedy or other light poem.

STHENELUS ¶ is coupled by Aristotle with Cleophon as instances of too low a style. His compositions appear to have been dull and uninteresting \*\*; for which fault we find him ridiculed by Aristophanes in a fragment of the *Gerytade*,

A. Καὶ πῶς ἐγὼ Σθενέλῃ φαίνοιμ' ἄν ῥήματα;

B. Εἰς ὅξος ἐμβαπτόμενος ἡ λευκὸς ἄλας.

\* Ζῆν βίον γενναῖον, ὥσπερ Μόρυχος. *Vespæ*, 506.—In the same play (1142) Philocleon compares his handsome new cloak *Μορύχου σάγματι*.

†

Ηρακ. Τί δ'; οὐκ Ἰοφῶν ζῇ;

Διον.

Τοῦτο γάρ τοι καὶ μόνον

ἔτ' ἴσθι λοιπὸν ἀγαθὸν, εἰ καὶ τοῦτ' ἄρα.

Οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει.

Ηρακ. Εἴτ' οὐχὶ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,

μέλλεις ἀναγαγεῖν, εἴπερ ἐκίϋθιν δεῖ σ' ἄγειν;

Διον. Οὐ, πρὶν γ' ἄν Ἰοφῶντ', ἀπολαβὼν αὐτὸν μόνον,

ἄντι Σοφοκλέους ὅ τι ποιῇ κωδωνίσσω.—*Ranæ*, 73.

‡ Arist. *Rhet.* i. 15. iii. 7.

§ Id. *Poet.* ii. 5. xxii. 2 Herm. Tyrwhitt (§ 4, note) however is inclined to doubt whether the Cleophon here mentioned be the tragic poet. He suspects, too, that the Cleophon noticed in the *Rhetoric* was some orator.

|| Soph. *Elench.* xv. 14.

¶ *Poet.* xxii. 2.

\*\* Athen. ix. p. 367. Pollux, vi. 65. Schol. ad *Vespæ*, 1303. See also Tyrwhitt (*Poet.* § 37).

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 a metrical piece composed by one of that body which is left  
 in the *Medea* of Lycophron ‡. The creative powers of the  
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Ranæ, 1301.

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## CHAPTER II.

### SECTION I.

---

#### THE OLD COMEDY.

THE early history of Grecian Comedy is enveloped in still more obscurity than that of Grecian Tragedy. \* We have seen its origin referred by Aristotle to the Phallic songs of the ancient rustic Bacchanalia. This fact stands single and solitary. † The same great critic acknowledges his own inability to trace downwards the progress of this branch of the Drama. The utmost, therefore, that modern research can hope to accomplish, is to form, by inference and conjecture, a faint line of connexion between those rude Bacchanalian ebullitions and the finished dramas of Aristophanes.

The first shape, then, under which Comedy presents itself, is that of a ludicrous, licentious, and satirical song; the extemporal effusion of a body of carousing countrymen, whilst accompanying the procession of the Phallus. In emerging from the disorderly bursts of these Phallic *αὐτοσχεδιάσματα*, towards a more regular form, the first step of Comedy would be, as in the progress of Tragedy, the establishment of a chorus, and the introduction of something like subject and composition into its songs and recitations. ‡ The performers no longer, as heretofore, directed their jests

\* See above, p. 100. For a critical account of Grecian Comedy the reader is referred to the extracts from Schlegel's Lectures, given below, Part ii.

† Αἱ μὲν οὖν τῆς τραγωδίας μεταβάσεις, καὶ δι' ὧν ἐγένοντο, οὐ λελήθασιν· ἡ δὲ κωμῳδία, διὰ τὸ μὴ σπουδάζεσθαι ἐξ ἀρχῆς, ἔλαθε.—Poet. v. 3.

‡ Ἰάμβιζον ἀλλήλους.—Aristot. Poet. iv. 10.

This was probably the æra of Susarion. He is called the Inventor of Comedy by the Arundel Marble; and his date may be inferred to be about 562 B. C. If the Marble be correct, by the term *κωμῳδία*, as applied to him, we can understand nothing beyond a kind of rough extemporal farce performed by the chorus, into which Susarion might have improved the Phallic song. We are also told by Aristotle that the Megarians claimed the invention of comedy:—Τῆς μὲν κωμῳδίας οἱ Μεγαριῖς, ὅς τε ἐνταῦθα, ὡς ἐπὶ τῆς παρ' αὐτοῖς δημοκρατίας γενομένης, καὶ οἱ ἐκ Σικελίας. (Poet. iii. 5.)

against each other. Country scandal would furnish many a laughable theme; whilst a wealthy miser, a cruel master, or an overbearing proprietor, would present a fair mark for sarcasm and raillery. Such was Comedy at the time of Thespis: rude, unformed, and unpolished;—its actors, a band of peasants smeared with wine lees; its stage, a village green. \* But now the improvements in the sister art would speedily extend to Comedy. † It became an object of attention to poets, who, possessing more wit than elevation of sentiment, preferred this lighter species of composition to the solemn grandeur of Tragedy. Interlocutors were introduced with the consequent dialogue. The Iambic metre superseded in a great measure the Trochaic, though not subjected to many of the nicer restrictions in the Tragic senarius. ‡ Masks

With regard to the claims of the Sicilian colonists, they were, as we shall see, well founded; but as to those of the parent city, they were, in all likelihood, derived solely from the early improvements made in the Phallic chorus by Susarion; who, according to some, was a native of Megara. (See Bentley above, p. 8). Aristophanes is supposed to refer, in the *Vespæ*, to the Megarian exhibitions, which seem to have long been popular there:

Μηδ' αὖ γέλωτα Μεγαρόθιν κεκλέμμενον.—v. 57.

Their coarse nature is mentioned by Eupolis, in a line of his *Προσπάλτις* still extant:

Τὸ σκῶμμα' ἀσιλγὴν ἢ δὲ Μεγαρικὸν σφόδρα.

\* The study of Homer's *Margites* gave a turn and tone to Comedy, as the reading of his *Iliad* and *Odyssey* had exercised a similar influence upon Tragedy. (See above, p. 108). Ridicule, not invective, became thenceforth more peculiarly its characteristic.—Ὡς περ δὲ καὶ τὰ σπουδαῖα μάλιστα ποιητὴς Ὅμηρος ἦν (μῖνος γὰρ οὐχ' ὅτι οὐ, ἀλλ' ὅτι καὶ μιμήσεις δραματικὰς ἐποιήσιν) οὕτω καὶ τῆς κωμῳδίας σχήματα πρῶτος ἐπίδειξεν, οὐ ψόγον, ἀλλὰ τὸ γέλοισιν δραματοποιήσας; Ὁ γὰρ Μαργίτης ἀνάλογον ἔχει, ὥς περ Ἰλιάς καὶ Ὀδύσσεια πρὸς τὰς τραγωδίας, οὕτω καὶ οὗτος πρὸς τὰς κωμῳδίας (Aristot. Poet. iv. 12). “And as, in the serious kind, Homer alone may be said to deserve the name of poet, not only on account of his other excellencies, but also of the dramatic spirit of his imitations; so was he likewise the first who suggested the idea of Comedy, by substituting *ridicule* for *invective*, and giving that ridicule a dramatic cast; for his *Margites* bears the same analogy to Comedy as his *Iliad* and *Odyssey* to Tragedy.”—Twining.

At what time this change took place is uncertain; it was in all likelihood gradually produced, and seems only to have been partially effected in the old Comedy; for in the remains of its poets *invective* is plentifully mixed up with *ridicule*. Epicharmus, Phormis, and Dinolochus, the early Sicilian comedians, would, in their mythological dramas, deal more in the ludicrous than the sarcastic; whilst the first Athenian comic writers rather adhered to the old iambic or satiric form; Crates being the first who adopted the Margitic style and subject.

† Arist. Poet. iv. 8 and 13.

‡ Καὶ γὰρ χορὸν κωμῳδῶν ὅψι ποτε ἀρχῶν ἔδωκεν, ἀλλ' ἐθελονταὶ ἦσαν· ἥδη δὲ σχήματα τινα αὐτῆς σχοῦσης, οἱ λεγόμενοι αὐτῆς ποιηταὶ μνημονεύονται· τίς δὲ πρόσωπα ἀπείδωκεν, ἢ λόγους, ἢ πλήθην ὑπακριτῶν, καὶ ὅσα τοιαῦτα, ἠγνόηται.—Aristot. Poet. v. 3, 4.

and appropriate dresses were given to the performers, with all other requisite properties, the expenses of which the contending poets were obliged to defray themselves; since it was long before the magistrate would allow the Comic chorus to enjoy the privileges of the Tragic, and be equipped at the public cost. At what period, and by whom these several improvements were effected is not known: even Aristotle's researches into the history of the Drama could elicit nothing satisfactory on this head.

The first Comic writer, of whom we have any certain account, is EPICHARMUS, a Syracusan\* by birth or emigration. † It was about Olymp. LXX, 1, B. C. 500,—thirty-five years after Thespis began to exhibit, eleven years after the commencement of Phrynichus, and just before the appearance of Æschylus as a tragedian,—that Epicharmus produced the first comedy properly so called. Before him this department of the Drama was, as we have every reason to believe, nothing but a series of licentious songs and satiric episodes, without plot, connexion, or consistency. ‡ He gave to each exhibition one single and unbroken fable, and converted the loose interlocutions into regular dialogue. The subjects of his comedies, as we may infer from the extant titles § of thirty-five of them, were

\* Theocritus, *Epig.* ιζ'. Some make him a native of Crastus, some of Cos (*Suidas*, *Eudocia*, p. 166.); but all agree that he passed his life at Syracuse.

† 'Εκείθεν [ἐκ Σικελίας] γὰρ ἦν Ἐπίχαρμος ὁ ποιητής, πολλῶν πρότερος ὢν Χιονίδου καὶ Μάγνητος. *Arist. Poet.* iii. 5.—Chionides, on the authority of *Suidas* and *Eudocia*, began to exhibit B. C. 487: Aristotle's expression, π ο λ λ ῶ πρότερος ὢν Χιονίδου, would therefore almost induce us to carry back the date of Epicharmus's first comedy still higher than B. C. 500.

‡ Τοῦ δὲ μύθους ποιεῖν Ἐπιχάρμος καὶ Φόρμις ἤρξαν. τὸ μὲν οὖν ἐξ ἀρχῆς ἐκ Σικελίας ἦλθε.—*Aristot. Poet.* v. 5.

§ These titles, as collected by Meursius and others, are as follows:—

1. Ἀλκυὼν, 2. Ἀμυκος, 3. Ἀταλάνται, 4. Βάκχαι, 5. Βούσιρις, 6. Γᾶ καὶ Θάλασσα, 7. Δίονυσοι, 8. Ελπίς ἢ Πλοῦτος, 9. Ἥβας γάμος, 10. Ἡρακλῆς Παράφορος, 11. Κύκλωψ, 12. Κωμασταὶ ἢ Ἡφαιστος, 13. Μέγαρις, 14. Μοῦσαι, 15. Νιόβης γάμος, 16. Ὀδυσσεὺς αὐτομόλος, 17. Ὀδυσσεὺς ναυάγος, 18. Προμηθεὺς Πυρκαϊεύς, 19. Σειρήναι, 20. Σκίρων, 21. Σφίγξ, 22. Τρῶες, 23. Φιλοκτήτης, 24. Ἀγρωστῖνοι, 25. Ἀρπαγαί, 26. Δίφιλος, 27. Ἑορτή, 28. Θιωροί, 29. Λόγος ἢ Δογικὴ, 30. Νᾶσοι, 31. Ὀρύα, 32. Περίαλλος, 33. Πέρσαι, 34. Πίθων, 35. Χυτραι.

Of these the first twenty-three were evidently mythological, and possibly several of the remainder may have been so likewise. The few which had no connexion with mythology were, perhaps, the productions of Epicharmus in his later days. We know that he continued to compose several years after the first representations of Chionides and Magnes at Athens; whose subjects seem to have been much of the same nature as those of Aristophanes.

chiefly mythological. \* Tragedy had, some few years before the æra of Epicharmus, begun to assume its staid and dignified character. The woes of heroes and the majesty of the gods had, under Phrynichus, become its favourite theme. The Sicilian poet seems to have been struck with the idea of exciting the mirth of his audience, by the exhibition of some ludicrous matter dressed up in all the grave solemnity of the newly invented art. Discarding, therefore, the low drolleries and scurrilous invectives of the ancient *κωμῳδία*, he opened a novel and less invidious source of amusement, by composing a set of burlesque dramas † upon the usual Tragic subjects. They succeeded; and the turn thus given to Comedy long continued; so that when it once more returned to personality and satire, as it speedily did, Tragedy and Tragic poets were the constant objects of its parody and ridicule. The great changes thus effected by Epicharmus justly entitled him to be called the *Inventor* of Comedy ‡. But his merits rest not here:

\* This appears to be the only solution which can be given of the curious fact,—that between the personality of the Phallic song, at the one end, and that of the Aristophanic drama at the other, there intervened a species of Comedy very different from these two similar and opposite extremities,—the mythological Comedy of Epicharmus, Phormis, and Dinolochus.—In the *Amphitryo* of Plautus we may possibly have an imitation of one of the mythological plays written by his model, Epicharmus.

As a specimen of the style in which Epicharmus treated his mythological subjects, this graphic description of Hercules at his repast is given. It is a fragment from the *Busiris*:

Πρῶτον μὲν αἶψ' ἔσθοντ' Ἰδοίς νιν, ἀποθάνοις·  
Βρέμει μὲν δ' Φάρυγξ ἔνδοθ', ἀραβεῖ δ' ἁ γνάθος,  
Ψοθεῖ δ' ὁ γόμφιος, τέττιγεν ὁ κυνόδων,  
Σίζει δὲ ταῖς ῥίνισσι, κνηῖ δ' οὐατα.—Athen. x. p. 411.

† According to Athenæus, Epicharmus not only parodied the subject and external circumstances of Tragedy, but sometimes the words also and the sentiments of its poets:—*Κέχρηται δὲ [κωμῳδία] καὶ Επὶχαρμος ὁ Συρακούσιος ἐν τινὶ τῶν δραμάτων ἐπ' ὀλίγον* (xv. p. 698):—for in this sense *κωμῳδία* must here be understood. The same author likewise confirms this idea of the early Sicilian Comedy, when, speaking of the famous parodist, Hegemon, he adds, *Γέγραφε δὲ καὶ κωμῳδίαν εἰς τὸν Ἀρχαῖον τρόπον, ἣν ἐπιγράψουσι Φιλίνην* (xv. 699).

‡ Thus the epigram on Epicharmus, ascribed to Theocritus; which perhaps deserves transcription:

Ἄ τε φωνὰ Δάριος, χάνηρ, ὁ τὰν κωμῳδίαν  
Εὐρὼν Ἐπὶ χαρμῶν.  
Ὡ Βάκχε, χάλκιόν νιν αἶψ' ἀλαθινοῦ  
Τιν' ὧδ' ἀνέθηκαν,

\* he was distinguished for elegance in composition, as well as originality of conception. So many were his dramatic excellencies, that Plato terms him the first of Comic writers †; and, in a later age and foreign country, Plautus chose him as his model ‡. The plays of Epicharmus, to judge from the fragments still left us, abounded in apophthegms, little consistent with the idea we might otherwise have entertained of their nature, from our knowledge of the buffooneries whence his Comedy sprung, and the writings of Aristophanes, his partially extant successor. § But Epicharmus was a philosopher and a Pythagorean. || In the midst of merriment he failed not to inculcate, in pithy gnomæ, the otherwise distasteful lessons of morality to the gay and thoughtless; and, sheltered by comic license ¶, to utter offensive political truths, which,

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 Πολλὰ γὰρ ποττὰν ζοᾶν τοῖς παισὶν εἴπε χρήσιμα.  
 Μεγάλα χάρις αὐτῷ.—Epig. 15.

Aristotle indirectly asserts the same thing; see above, p. 162. note.

\* Demetrius Phalereus (see Vossius de Poet. Gr. vi. p. 31.) says that Epi- charmus excelled in the choice and collocation of epithets; on which account the name of *Επιχάρμιος* was given to his kind of style, making it proverbial for elegance and beauty. Aristotle (Rhet. iii. 9.) lays one fault to his charge as a writer, the employment of false antitheses.

† Οἱ ἄχροι τῆς ποιήσεως ἑκατέρως, κωμωδίας μὲν Ἐπίχαρμος, Τραγωδίας δὲ Ὅμηρος.— Plato in Theæteto, p. 33.

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Dicitur Afranī toga convenisse Menandro,  
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Horat. 2. Epistt. ii. 58.

§ Many scholars have supposed that there were two persons of this name, the one a philosopher, the other a comic poet; but the contrary opinion seems the most cor- rect. It is therefore of one and the same Epicharmus that Laertius speaks, both when (viii. 78.) he mentions Epicharmus the Pythagorean, and also when (iii. 9.) he asserts from Alcimus that Plato transcribed much from Epicharmus the comedian into his own writings. It is of our Epicharmus that Cicero says, “Epicharmi acuti, nec insulsi hominis ut Siculi” (Tusc. Quæst. i. 8.); and to him is by some ascribed the invention of two letters in the Greek alphabet.

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promulged under any other circumstances, might have subjected the sage to the vengeance of a despotic government. We find Epicharmus still composing comedies, \* B. C. 485; and again during the reign of Hiero, † B. C. 477. ‡ He died at the age of ninety or ninety-seven years.

§ PHORMIS was the countryman and contemporary of Epicharmus, and tutor to the sons of Gelon, the elder brother and predecessor of Hiero. || His comedies also appear to have been mythological.

DINOLOCHUS, another Sicilian, the son ¶, the scholar, or the rival of Epicharmus \*\*, is said to have flourished, B. C. 488. †† Fourteen plays are ascribed to this poet; but neither of him nor of Phormis do any fragments remain. ‡‡ These three Sicilian dramatists used the Doric dialect. ●

§§ CHIONIDES was the first Comic writer among the Athenians. His representations date from Olymp. LXXIII, 2, B. C. 487. ||| The names of three of his comedies are recorded—Ἡρώες, Περσαὶ ἢ Ἀσσυριοί, and Πρωχοί. The two latter do not apparently bear any reference to mythology, and therefore it is probable that Comedy was beginning to adopt subjects of a different nature ¶¶; or rather, that the *Attic* Comedy did, from its earliest times, incline, as in the days of Aristophanes, to personality and satire.

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† His Νᾶσαι was composed about this date. See Clinton, Fast. Hell. B. C. 477.

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|| The names of three were, Κεφαῖος, Ἀλκυόνες, and Ἰλίου πόθος.

¶ Suidas in V.

\*\* Ælian. H. A. vi. 51.

†† Suidas in Διν.

‡‡ Suidas, ibid.—Theocritus, Epig. ιζ'. above, p. 163, note.

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\* he was distinguished for elegance in composition, as well as originality of conception. So many were his dramatic excellencies, that Plato terms him the first of Comic writers †; and, in a later age and foreign country, Plautus chose him as his model ‡. The plays of Epicharmus, to judge from the fragments still left us, abounded in apophthegms, little consistent with the idea we might otherwise have entertained of their nature, from our knowledge of the buffooneries whence his Comedy sprung, and the writings of Aristophanes, his partially extant successor. § But Epicharmus was a philosopher and a Pythagorean. || In the midst of merriment he failed not to inculcate, in pithy gnomæ, the otherwise distasteful lessons of morality to the gay and thoughtless; and, sheltered by comic license ¶, to utter offensive political truths, which,

Τὰ Συρακούσαις ἐνίδρυνται Πελαγεῖς τᾷ πόλει,  
 Οἷ' ἄνδρ' πολίται,  
 Σωρὸν γὰρ ἔχε χρημάτων, μεμνημένοι  
 Τελειῶν ἐπίχειρα.  
 Πολλὰ γὰρ ποττὰν ζοᾶν τοῖς παισὶν εἶπε χρήσιμα.  
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served confirm our suspicion that the materials of Athenian Comedy were derived from other sources than mythology. The plays of Magnes were probably much of the same nature with those of Aristophanes. Indeed two of them, the *Βάτραχοι* and the *Ὀρνιθες*, had the very titles which are borne by two of the surviving dramas of the latter poet. \* Magnes, whilst in his prime, was an active and popular writer, full of wit and invention ; but in his old age he fell into disrepute : his services were forgotten by an ungrateful audience, and he was left to die in neglect and obscurity.

CRATINUS †, the son of Callimedes, an Athenian, was born ‡ Olymp. LXV, 2, B. C. 519. It was not till late in life that he directed his attention to Comic compositions. § The first piece of

five last of these plays allusion is made by Aristophanes in the lines quoted below. The expression there, *σκάπτειν* (v. 525), strongly supports our opinion respecting the early Attic comedy ; indeed Aristotle seems expressly to assert it. See below, *Crates*, p. 170.

\* Aristophanes, in a parabasis of the *Equites* (512, &c.), descanting on the peculiar difficulties of the comic poet, from the nature of his task itself, and the fickleness of his auditors, instances his assertions in the cases of Magnes, Cratinus, and Crates. Of Magnes he says :

Τοῦτο μὲν ἰδὼς ὃ παθε Μάγνης ἅμα ταῖς πολιαῖς κατιούσαις,  
Ὅς πλεῖστα χορῶν τῶν ἀντιπάλων νίκης ἔστησε τρόπαια·  
Πάσας δ' ὑμῖν φωνὰς ἰίς, καὶ φάλλων, καὶ πτερυγίζων,  
καὶ λυδίζων, καὶ ψηγίζων, καὶ βαπτόμενος βατραχείοις,  
οὐκ ἐξήρκεσιν· ἀλλὰ τελευτῶν, ἐπὶ γήρῳ, οὐ γὰρ ἐφ' ἡβῆς,  
Ἐξεβλήθη πρὸς βύτης ὥν, ὅτι τοῦ σκάπτειν ἀπελείφθη.—520—525.

Could it 'scape observing sight, what was Magnes' wretched plight,  
when his hairs and his temples were hoary ?

Yet who battled with more zeal, or more trophies left to tell  
of his former achievements and glory ?

He came piping, dancing, tapping, fig-gnatting and wing-clapping,  
frog-besmeared, and with Lydian grimaces :

Yet he too had his date, nor could wit nor merit great  
preserve him, unchang'd, in your graces.

Youth pass'd brilliantly and bright ;—when his head was old and white,  
strange reverse and hard fortune confronted ;

What boots taste or tact, forsooth, if they 've lost their nicest truth,  
or a wit where the edge has grown blunted ?

Mitchell.

† Suidas in V.

‡ Cratinus died, B. C. 422, at the age of ninety-seven (Lucian, *Macrob.* xxv.) ; his birth-year would therefore be B. C. 519.

§ In this play, according to Plutarch (*Vit. Cim.* x.), he thus makes mention of the celebrated Cimon, who had died in the preceding year, B. C. 449 :

Κἀγὼ γὰρ νῦχου  
σὺν ἀνδρὶ θείῳ καὶ φιλοξενωτάτῳ,

his on record is the *Ἀρχίλοχοι*, which was represented about Olymp. LXXXIII, B. C. 448; at which time he was in his seventy-first year. Soon after this, Comedy became \* so licentious and virulent in its personalities, that the magistracy were obliged to interfere. A decree was passed, Olymp. LXXXV, 1, B. C. 440, prohibiting the exhibitions of Comedy; which law continued in force only during that year and the two following, being repealed in the archonship of Euthymenes. Three victories of Cratinus stand recorded after the recommencement of Comic performances. † With the *Χειμαζόμενοι* he was second, B. C. 425, when the *Ἀχαρνεῖς* of Aristophanes won the prize, and the third place was adjudged to the *Νουμηνίαι* of Eupolis. ‡ In the succeeding year he was again second with the *Σάτυροι*, and Aristophanes again first with the *Ἰππεῖς*. § In a parabasis of this play, already re-

Καὶ πάντ' ἀρίστῳ τῶν πανελλήνων πρόμῳ  
Κίμωνι, λιπαρὸν γῆρας εὐωχούμενος  
Αἰῶνα πάντα συνδιατρίψιν· ὁ δὲ  
Λιπὼν βίβηκε πρότερος.

It would hence appear that Cratinus had been on terms of close intimacy with the Athenian general.

\* Schol. Aristoph. Acharn. 67. See Clinton. Fast. Hell. B. C. 440 and 437.

† Argum. Acharn.

‡ Argum. Equit.

§ Εἶτα Κρατίνου μεμνημένος, ὃς πολλῶν ρεύσας πυτ' ἱπαίνῳ  
Διὰ τῶν ἀφελῶν πεδιῶν ἱβῆι, καὶ τῆς στάσιως πασσύρων  
Ἐφόρει τὰς δρυῖς, καὶ τὰς πλατάνους, καὶ τοὺς ἰχθυοὺς, προθελόμενος·  
Ἄϊσαι δ' οὐκ ἦν ἐν ξυμποσίῳ, πλὴν ΔΩΡΟΙ ΣΥΚΟΠΕΔΙΑΕ,  
Καὶ ΤΕΚΤΟΝΕΣ ΕΥΠΑΛΑΜΩΝ ΤΜΝΩΝ· οἷτως ἦνθησεν ἱκεῖνος.  
Νυνὶ δ' ὑμεῖς αὐτὸν ὀρῶντες παραληροῦντ' αὖχ' ἐλειῖτε,  
Ἐκπιπτουσῶν τῶν ἡλέκτρων, καὶ τοῦ τήϊου οὐκ ἔτ' ἰνόντος,  
Τῶν θ' ἄρμονιῶν διαχασκυσῶν· ἀλλὰ γέρων ὦν περιέρρει,  
Ὡσπερ Κόννας, στίφανον μὲν ἔχων αὖρον, δίψει δ' ἀπολωλώς,  
Ὅν χεῖν διὰ τὰς προτέρας νίκας πίνειν ἐν τῷ Πρυτανείῳ,  
Καὶ μὴ ληριῖν, ἀλλὰ θεῖσθαι λιπαρὸν παρὰ τῷ Διονύσῳ.

Equit. 526—536.

Who Cratinus may forget, or the storm of whim and wit  
which shook theatres under his guiding ?  
When Panegyric's song pour'd her flood of praise along,  
who but he on the top wave was riding ?  
Foe nor rival might him meet ; plane and oak ta'en by the fect,  
- did him instant and humble prostration ;  
For his step was the tread of a flood that leaves its bed,  
and his march it was rude desolation.  
Who but he, the foremost guest, then on gala-day and feast ?  
What strain fell from harp or musicians,  
But " Doro, Doro sweet, nymph with fig-beslipper'd feet"—  
or—" Ye verse-smiths and bard mechanics ?"

ferred to, that young rival makes mention of Cratinus ; where, after having noticed his former successes, he insinuates, under the cloak of an equivocal pity, that the veteran was become doting and superannuated. The old man—now in his ninety-fifth year—indignant at this insidious attack, exerted his remaining vigour, and composed, against the contests of the following season, a comedy intitled Πυτίνη, or *The Flagon*, which turned upon the accusations brought against him by Aristophanes. \* The aged dramatist had a complete triumph. He was first ; whilst his humbled antagonist was also vanquished by Ameipsias with the Κόννος, though the play of Aristophanes was his favourite Νεφέλαι. Notwithstanding his † notorious excesses, Cratinus lived to an extreme old age,

Thus in glory was he seen, while his years as yet were green ;  
 but now that his dotage is on him,  
 God help him ! for no eye, of all those who pass him by,  
 throws a look of compassion upon him.  
 'Tis a conch, but with the loss of its garnish and its gloss ;  
 'tis a harp that hath lost all its cunning,—  
 'Tis a pipe where deffest hand may the stops no more command,  
 nor on its divisions be running.  
 Connas-like, he's chaplet-crown'd, and he paces round and round,  
 in a circle which never is ended ;—  
 On his head a chaplet hangs, but the curses and the pangs  
 of a draught on his lips are suspended.  
 O ! if ever yet on bard waited, page-like, high Reward,  
 former exploits and just reputation,  
 By an emphasis of right, sure had earn'd this noble wight,  
 in the Hall a most constant—potation,  
 And in theatres high station ; there a mark for Admiration  
 to anchor her aspect and face on ;  
 In his honour he should sit, nor serve triflers in the pit  
 as an object their rude jests to pass on.

Mitchell.

\* Argum. Nub.

† To the intemperance of Cratinus he alludes in the passage from the *Equites*, quoted above. In the *Pax* (700, &c.) he humorously ascribes the jovial old poet's death to a shock on seeing a cask of wine staved and lost.

Ερ. Τί δαί ; Κρατῖνος ὁ σοφὸς ἔστιν ;  
 Τρ. Ἀπίθανον,  
 "Οθ' οἱ Λάκωνες ἐνέβαλον.  
 Ερ. Τί παθών ;  
 Τρ. "Ο τι ;  
 'Ωρακιάσα· εὐ γὰρ ἐξηνίσχιστρο  
 'Ορῶν πίθον καταγνύμενον οἶνον πλείων.

Cratinus himself made no scruple of acknowledging his failing :—\*Οτι δὲ φίλοινοσ ὁ Κρατῖνοσ καὶ αὐτὸσ ἐν τῇ Πυτίνῃ λίγει σαφῶσ (Schol. in *Pac.* 703). Horace also opens

dying, B. C. 422 \*, in his ninety-seventh year. † The titles of thirty-eight of his comedies have been collected by Meursius, Koenig, &c. ‡ His style was bold and animated; and, § like his younger brethren, Eupolis and Aristophanes, he fearlessly and unsparingly directed his satire against the iniquitous public officer and the profligate of private life. Nor yet are we to suppose that the comedies of Cratinus and his contemporaries contained nothing beyond broad jest, or coarse invective and lampoon. || They were, on the contrary, marked by elegance of expression and purity of language; elevated sometimes into philosophical dignity, by the sentiments which they declared, and graced with many a passage of beautiful idea and high poetry: so that Quintilian deems the Old Comedy, after Homer, the most fitting and beneficial object for a young pleader's study. In short, the character of this stage in the Comic Drama cannot be more happily defined than by the words of the chorus in the *Ranæ*; its duty was

Πολλὰ μὲν γελοῖα εἰ—  
Πεῖν πολλὰ δὲ σπουδαῖα.—389.

one of his Epistles (1 Epp. xix.) with a maxim of the comedian's, in due accordance with his practice.

Prisco si credis, Mæcenas docte, Cratino,  
Nulla placere diu, nec vivere carmina possunt,  
Quæ scribuntur aquæ potoribus.

\* Lucian, Macrob. xxv. Cratinus was dead at the representation of the *Pax*, B. C. 419. See the preceding note.

† Fabric. Bib. Græc. in Cratin.

‡ ——— *Audaci* quicumque adflate Cratino,  
Iratum Eupolidem prægrandi cum sene palles, &c.

Persius, i. 123.

§ Eupolis atque Cratinus, Aristophanesque poetæ,  
Atque alii, quorum comœdia prisca virorum est,  
Si quis erat dignus describi, quod malus aut fur,  
Quod mæchus foret, aut sicarius, aut alioqui  
Famosus, multâ cum libertate notabant.

Horat. 1 Satt. iv. 1, &c.

|| Antiqua comœdia cum sinceram illam sermonis Attici gratiam prope sola retinet, tum facundissimæ libertatis, etsi est in insectandis vitiis præcipua, plurimum tamen virium etiam in ceteris partibus habet. Nam et grandis et elegans et vetusta, et nescio an ulla, post Homerum tamen, quem, ut Achillem, semper excipi par est, aut similior sit oratoribus, aut ad oratores faciendos aptior. Plures ejus auctores, Aristophanes tamen, et Eupolis, Cratinusque præcipui. Quinct. x. 1.

position was rather improving, and he was at the head of it. In fact, the fate of the Old Comedy was quite different from that of Tragedy; the latter died a natural death, the former a violent one. Tragedy came to an end because that species of writing seemed to be exhausted, and because it was neglected, and could no more soar to its former height. Comedy was robbed by an arbitrary decree of that unlimited freedom which was essential to its existence.

“ I cannot agree with Horace\*, when he says, that the limitation of the chorus was caused by its misuse. The Old Comedy flourished at the same time with Athenian freedom; the same circumstances and persons oppressed both. So far was Aristophanes from causing the death of Socrates by his calumnies, (as many from their ignorance of history have maintained, although *The Clouds* were written many years before), that the same tyranny which silenced the sportive censures of Aristophanes, punished with death the serious ones of the incorruptible Socrates. It does not appear that Euripides was injured by the attacks of Aristophanes: the people of Athens saw and admired on the same stage the tragedies of the former and the parodies of the latter; talents of every kind flourished undisturbed, and enjoyed equal rights. Never did a sovereign power, for such was the Athenian people, show greater good humour in permitting the boldest truths to be spoken to it; nay more, jestingly thrown in its teeth. Even though the abuses of government might not be corrected thereby, yet it was a mark of magnanimity to permit this unsparing exposure of them. Besides, Aristophanes shows himself throughout to be a zealous patriot: he attacks the powerful misleaders of the people, the same who are represented as so destructive by the grave Thucydides; he advises them to conclude that internal war which irreparably destroyed the prosperity of Greece; he recommends the simplicity and rigour of ancient manners.

“ But I hear it asserted that Aristophanes was an immoral buffoon. Why, yes; among other things he was this too; nor do I mean to justify him for sinking so low with all his great qualifications,

\* Successit vetus his comœdia, non sine multâ  
Laude, sed in vitium libertas excidit, et vim  
Dignam lege regi: lex est accepta: chorusque  
Turpiter obticuit, sublato jure nocendi.—Epist. ad Pis. 281, &c.

whether he was incited to it by natural coarseness, or whether he thought it necessary to gain over the mob, in order to be able to tell the people such bold truths. At any rate, he boasts of having striven for the laughter of the commonalty, by merely sensual jests, much less than any of his competitors, and of having thus contributed to the perfection of his art. To be reasonable, we must judge him, in those things which give us so much offence, from the point of view of a contemporary. The ancients had, in certain respects, a completely different and much freer system of morals than we have. This was derived from their religion, ~~which was~~ really the worship of nature, and which had hallowed many public usages grossly offensive to decency. Moreover, since, from the retired manner in which the women lived, the men were almost always by themselves, the language of social intercourse had obtained a certain coarseness, which always seems to be the case under similar circumstances. Since the age of chivalry, women have given the tone to society in modern Europe, and we are indebted to the homage which is paid them for the sway of a loftier morality in speech, in the fine arts, and in poetry. Lastly, the ancient comic writer, who took the world as it was, had a very corrupted state of morals before his eyes.

“ The most honourable testimony for Aristophanes is that of the wise Plato, who says, in an epigram \*, that the Graces had selected his mind as their place of habitation, who read him constantly, and sent the *Clouds* to the elder Dionysius with the information, that from this piece (in which, however, together with the trifling of the sophists, philosophy itself and his teacher Socrates were attacked) he might learn to know the state of Athens. It is not likely that he merely meant that the piece was a proof of the unbridled democratic freedom which prevailed at Athens, but that he acknowledged the deep knowledge of the world displayed by the poet, and his sound views of the whole machinery of that government of citizens. Plato has also very strikingly characterized him in his *Banquet*, where he introduces him making a speech on love; of which indeed Aristophanes gives a merely sensual explanation, far removed from every lofty inspiration, but by means of an invention as bold as it is spirited.

\* Αἱ χάριτες τίμενός τι λαβεῖν, ὅπερ οὐχί πεισῖται,  
Ζητοῦσαι, ψυχὴν εὖρον Ἀριστοφάνους.

“ We might apply to the pieces of Aristophanes the motto of a merry and acute adventurer in Goëthe, “ Mad but clever.” By them we best comprehend why the dramatic art was especially dedicated to Bacchus : it is the intoxication of poetry ; it is the Bacchanalia of jest. Among other qualities, this also will maintain its rights ; hence different nations have granted certain festivals to merry folly, in the saturnalia, the carnival, &c. ; so that by being once satisfied it might remain quiet for the rest of the year, and give place to seriousness. The Old Comedy is a universal masquerade of the world, in which much goes on that ordinary decorum does not permit, but also much appears that is diverting, spirited, and even instructive, which would be impossible were it not for the momentary abolition of those limits.

“ But however low and corrupt Aristophanes may have been in his personal inclinations, and however much he may have offended morals and taste by several of his jests, yet in the general arrangement and conduct of his poems, we cannot deny him the praise of the diligence and masterly excellence of an accomplished artist. His language is elegant to the last degree ; it is a specimen of the purest Attic ; and he employs it with the greatest dexterity in all its shades of difference, from the most familiar dialogue to the lofty flights of dithyrambic songs. We cannot doubt that he would have succeeded in more serious poetry when we see how he sometimes lavishes it in the mere wantonness of abundance, in order immediately to destroy its effect. This high degree of elegance is the more attractive by contrast ; as, on the one hand, he employs the roughest dialects and provincialisms of the common people, and even the broken Greek of foreigners ; and, on the other hand, applies the same caprice, to which he subjects all nature, to speech likewise, and creates the most astonishing words by composition, by allusion to proper names, or by imitating sounds. The structure of his verses is as highly finished as that of the tragedians ; he uses the same forms under a different modification, since instead of energy and dignity he aims at ease and variety ; and, with all his apparent irregularity, he is not less accurate in observing the rules of prosody. As I cannot but recognize the richest development of almost all the qualities of a poet in Aristophanes, in the exercise of his art, single in itself, but capable of being considered in many points of view, and susceptible of almost

every variety of form, so I am amazed, whenever I read him, at the extraordinary qualifications which, from the nature of his works, his spectators must necessarily have had. An accurate acquaintance with the history and constitution of their country ; with public occurrences and transactions ; and with the peculiarities of almost all their remarkable contemporaries, might indeed be expected from the citizens of a popular government. But, in addition to this, Aristophanes expected from his audience considerable skill in poetry, and, more especially, they must retain in their memories, almost word for word, the masterpieces of the tragic writers, in order to understand his parodies. And what ready presence of mind was necessary to catch, in passing, that light and hidden irony, those unexpected sallies, those strange allusions, which frequently are indicated merely by the turn of a syllable ! We may boldly assert, that in spite of all the explanations which have come down to us, in spite of all the learning which has been accumulated on him, half of the wit of Aristophanes is lost to us. It was only from the incredible quickness of Attic intellect, that these comedies, which, with all their buffoonery, are connected with the most important relations of human life, could be regarded as a diversion for the common people. We may envy the poet who could come before the public with such presuppositions ; but it was a dangerous privilege. It was not easy to please spectators who understood with so much ease. \* Aristophanes complains of the too fastidious taste of the Athenians, with whom the best of his predecessors were no longer in favour, as soon as the smallest decay in their faculties was perceptible. On the contrary, he says, the rest of the Greeks were out of the question as judges of the dramatic art. All persons who had talents in this line endeavoured to shine at Athens ; and here again their contest was compressed into the short space of a few festivals, when the people always desired something new, and obtained it in abundance. It was settled by a single representation to whom the prize was to be given ; and every one contended for it, as there were no other means of publication. Hence it may easily be imagined to what perfection the representation attained by means of the superintending care of the poet. If we add to this the perfection of all the sister arts, the

\* Equit. 518. See above, *Magnes*, *Cratinus*, and *Crates*, pp. 166-7, and 170.



extreme accuracy in speaking and singing the most finished poetry, together with the magnificence and extent of the stage, we shall have an idea of such theatrical enjoyments as have since that time nowhere been seen in the world."

Aristophanes, during the whole of his career, had a numerous body of rival comedians to oppose. *Ecphantides*, *Pisander*, *Callias*, *Hermippus*, *Myrtilus*, *Lysimachus*, *Lycis*, *Leucon*, and *Pantacles*, besides the more celebrated writers whom we have noticed above, were a little his seniors; *Aristomenes*, *Ameipsias*, *Teleclides*, *Pherecrates*, *Plato*, *Diocles*, *Sannyrio*, *Philyllius*, *Philonides*, *Strattis*, and *Theopompus*, with several others, to the number of thirty in all, were somewhat his juniors; with most of whom Aristophanes had to contend in the course of his dramatic exhibitions. Of these poets little is left us beyond their names and a few isolated fragments. Yet Plato, Pherecrates, and Philonides were men of superior talent. With Theopompus, who flourished B. C. 386, closes the list of the old comedians.

## SECTION II.

### THE MIDDLE COMEDY.

“ \* TOWARDS the end of the Peloponnesian war, when a few persons had possessed themselves of the sovereignty in Athens contrary to the constitution, it was decreed that whoever was attacked by the comic poets might prosecute them; it was forbidden to bring real persons on the stage, to imitate their features with masks, &c. Hence arose what is called the MIDDLE COMEDY. Its characteristics are differently specified. Some say its peculiarity consists merely in refraining from personal ridicule and the introduction of real persons, and some in the omission of the Chorus. The introduction of real persons, with their real names, was never an indispensable requisite. We even find in Aristophanes many not merely historical, but feigned personages, with significant names, after the manner of the writers of the New Comedy; and personal ridicule is employed only in a few. The right of using it was indeed essential to the more ancient kind, as I have already shown, and when it was lost it was impossible for the poets to represent public life and the state in a comic manner. But if they confined themselves to private life, the meaning of the Chorus was lost: meanwhile an accidental circumstance contributed to its abolition. The dress and instruction of the Chorus cost a great deal: hence when Comedy, together with its political rights, had lost its festive dignity, and sunk down to a mere amusement, the poet could no longer find rich patrons to undertake the equipment of the Chorus.

“ † Platonius specifies another characteristic of the Middle Comedy. He says, that on account of the danger of political subjects, the comic writers turned their ridicule against all poetry of the graver kind, whether epic or tragic, and pointed out its absurdities and contradictions; and that the *Æolosicon*, one of the later pieces

\* Schlegel, Dram. Lect. vol. i. p. 284, &c.

† Ibid. p. 327, &c.

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“As the New Comedy was caused by a mere negation, namely, the abolition of the political freedom of the Old Comedy, it is easy to comprehend that an intermediate state of vacillation and seeking after something to supply the loss would take place, until a new form of art was developed and established. Hence we might recognise several sorts of the Middle Comedy, several intermediate steps between the Old and the New, as in fact several scholars have done. Historically speaking, this is well founded; but when viewed as it regards art, a transition is not a genus.” †

\* See below (part ii.) Schlegel on the *Old Comedy*.

† It is difficult to define the precise limits of the Middle Comedy, either in respect of its nature or its age. Mr. Clinton has touched upon the subject in the Introduction to his admirable *Fasti Hellenici*, (p. xxxvi. &c.). He has shown that the generally received idea, which would distinguish the Middle from the Old Comedy by its abstinence from personal satire, is completely at variance with the fragments still extant; and that the celebrated law—*τὴ μὴ ὀνομαστὶ κωμῶδειν τινα*—simply forbade the introduction of any individual on the stage *by name as one of the dramatis personæ*. This prohibition, too, might be evaded by suppressing the name and identifying the individual by means of the mask, dress, and external appearance alone. “This law, then, when limited to its proper sense, is by no means inconsistent with a great degree of comic liberty, or with those animadversions upon eminent names with which we find the comic poets actually to abound,” (*Fast. Hell.* p. xlii.). The date of the law is uncertain; probably about B. C. 404, during the government of the Thirty.

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† Athen. ii. p. 59.

## SECTION III.

### THE NEW COMEDY.

THE comic Drama, after more than half a century of vacillating transition from its old to its subsequent form, in the age of Alexander finally settled down, through the ill-defined gradations of the Middle, into what was called the *New Comedy*. The characteristics which distinguish this style of comedy from that of Aristophanes are strongly marked, and naturally arose out of its different political situations. The Old Comedy drew its subjects from public, the New from private life. The Old Comedy often took its dramatis personæ from the generals, the orators, the demagogues, or the philosophers of the day ; in the New the characters were always fictitious. The Old Comedy was made up of personal satire and the broadest mirth, exhibited under all the forms, and with all the accompaniments, which uncontrolled fancy and frolic could conceive. The New Comedy was of a more temperate and regulated nature ; its satire was aimed at the abstract vice or defect, not at the individual offender. Its mirth was of a restrained kind ; and, as being a faithful picture of life, its descriptions of men and manners were accurate portraits, not wild caricatures ; and, for the same reason, its gaiety was often interrupted by scenes of a grave and affecting character. Such were the leading distinctions between the Old and New comedies, when compared in their general and predominant forms. We shall now subjoin, as before, a short biographical notice of the principal writers of the New Comedy\*.

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in great favour with Lysimachus, the general, and afterwards one of the successors of Alexander. \* This intimacy was the cause of many benefits to the Athenians, bestowed by Lysimachus at the intercession of the patriotic poet. In B. C. 301, we find the poet, in a fragment preserved by Plutarch, ridiculing the flatteries shown to Demetrius Poliorcetes at Athens, through the exertions of Stratocles the demagogue. † Philippides died at an advanced age, from excess of joy on obtaining the comic prize contrary to his expectations. ‡ The number of his plays was forty-five; the titles of nine have been collected.

TIMOCLES, too, was one of the earlier poets of the New Comedy. He was the contemporary of Demosthenes, whom he attacks in a fragment of the § *Ἡρώες*, for a disinclination to peace; and in another, the || *Δήλος*, he accuses him of receiving bribes from Harpalus, the unfaithful treasurer of Alexander.

PHILEMON, the rival of Menander, was a native of Syracuse¶,

\* Plutarch. Demet. xxvi.

† Aul. Gell. iii. 15.

‡ Fab. Bib. Grec. Phil.

§ B. Καὶ πρῶτα μὲν σοι παύσεται Δημοσθένης  
 Ὀργιζόμενος. A. Ὅποιος; B. Ὁ Βριάρεως,  
 Ὁ τοὺς καταπέλτας τὰς τε λόγχας ἐσθίων·  
 Μισῶν λόγους ἄνθρωπος· οὐδὲ πώποτε  
 Ἀντίθετον εἰπὼν οὐδὲν, ἀλλ' Ἄρη βλέπων.—Athen. vi. p. 224.

|| The enumeration of the bribe-taking orators is so curious that the passage deserves to be given at length:

A. Δημοσθένης τάλαντα πεντήκοντ' ἔχει.  
 B. Μακάριοε, εἴ περ μεταδίδωσι μηδενί.  
 A. Καὶ Μαίρακλῆς εἴληφε χρυσίον πολὺ.  
 B. Ἀνόητος ὁ διδούς, εὐτυχὴς δ' ὁ λαμβάνων.  
 A. Εἴληφε καὶ Δήμων τε καὶ Καλλισθένης.  
 B. Πένητες ἦσαν, ὥσπερ συγγνώμῃ ἔχω.  
 A. Ὁ τ' ἐν λόγοισι δεινὸς Ὑπερείδης ἔχει.  
 B. Τοὺς ἰχθυοπώλας οὗτος ἡμῶν πλουτιεῖ·  
 Ὁ φοφάγος, ὥστε τοὺς λάρους εἶναι Σύρους.

Athen. viii. p. 342.

Hyperides is again mentioned by Timocles in his *Ἰκάριοι*:

Τόν τ' ἰχθυόρρουν ποταμὸν Ὑπερείδην πέρα,  
 Ὃς ἡπίαις Φωναῖσιν, ἔμφρονος λόγου  
 Κόμποις παφλάζων, ἡπίοις πικρῶμασι  
 Πρὸς πᾶν δόσας ἔχει \* \*  
 Μισθωτὸς ἄρδει πιδία τοῦ διδωκίτου.—Ib.

¶ Suidas.

or Solæ\*, a town of Cilicia. He seems to have been a writer of considerable powers. † His wit, ingenuity, skill in depiction of character, and expression of sentiment, are praised by Apuleius; whilst he pronounces him inferior to his more celebrated antagonist. ‡ Temperance of body with cheerfulness of mind prolonged his life to the great age of 101 years; § during which period he composed ninety-seven comedies. The manner of his death is variously related. || The account of Apuleius is the most probable, which makes him expire without pain or disease from the mere exhaustion of nature.

MENANDER, the chief of the new comedy, ¶ was born B. C. 342. \*\* His father, Diopithes, was at this time commander of the forces stationed by the Athenians at the Hellespont, and must therefore have been a man of some consequence. †† Alexis the comic poet was his uncle and instructor in the drama. ‡‡ Theophrastus was his tutor in philosophy and literature. §§ In his twenty-first year, B. C. 321, he brought out the 'Οργή, his first drama. ||| He lived twenty-nine more years, dying B. C. 292, after having composed one hundred and five plays. All antiquity seems to combine in celebrating Menander. Terence, the first of Latin comedians, was but the translator of his dramas, and, according to Cæsar's well known expression, only a *dimidiatus Menander*: Plutarch and Dio Chrysostom prefer him to Aristophanes: ¶¶ Ovid declares that his fame shall never die whilst the characters, which he so admirably exhibited, exist among mankind; and Quintilian pronounces this splendid eulogy on his works\*\*\*: "Menander vel

\* Strabo, xiv.

† Apul. iii. Florid.

‡ Lucian, Macrob. xxv.

§ Anonym. περί Κωμωδίας, Eudocia says 90.

|| Apul. ubi supra. Val. Max. xii. 6.

¶ Suidas.

\*\* Ulp. ad Demosth. p. 54, 55, Ed. Paris. Dionys. Dinarsh. p. 666. See also Demosth. περί τῶν ἐν Χερ.

†† Proleg. Aristoph. p. xxx.

‡‡ Diog. Laert. v. 36.

§§ Proleg. Aristoph. p. xxx.

||| Ibid. He is said to have been drowned whilst bathing in the Piræan harbour.—Ovid, Ibis, 591.

¶¶ Dum fallax servus, durus pater, improba læna

Vivent, dum meretrix blanda, Menandrus erit.—i. Am. xv. 18.

\*\*\* Quinct. X. i. 69, &amp;c.

We learn from Phædrus that the works of Menander were much admired by Demetrius Phalereus (V. Fab. i. 10): where we are also told that the poet was a perfect fop in dress and manner;

Unguento delibutus, vestitu adfluens  
Veniebat gressu delicato et languido.





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in great favour with Lysimachus, the general, and of the successors of Alexander. \* This intimacy many benefits to the Athenians, bestowed by the intercession of the patriotic poet. In B. C. 301, in a fragment preserved by Plutarch, ridiculing the to Demetrius Poliorcetes at Athens, through the tocles the demagogue. † Philippides died at from excess of joy on obtaining the comic prize expectations. ‡ The number of his plays was four of nine have been collected.

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Ὁ τοῦς κατωπλήτους τοῦς τε λόγους ἐσθία  
μισῶν λόγους ἀνθρώπων αἰδὲ πύκτοι  
Ἀντίθετον εἰπὼν οὕτως, ἀλλ' Ἄρη βλέπων.—

|| The enumeration of the bribe-taking orators is so curious serves to be given at length :

A. Δημοσθίνης τάλαντα πινθήσαντ' ἔχει.  
B. Μακάριοι εἰ περ μεταδίδωσι μετὰ σοί.  
A. Καὶ Μαύρακλῆς εἴλαφε χρυσίον πολὺ.  
B. Ἀνέκτος ἢ διδούς, εὐτυχὴς δ' ἢ λαμβάνων.  
A. Ἐλάφῃ καὶ ἀέμῳ τε καὶ Καλλισθένης.  
B. Πίνητες ἦσαν, ὥστε συγγνώμη ἔχον.  
A. Ὁ τ' ἐν λόγοις δακὴς Τερπιδὴς ἔχει.  
B. Τοῦς ἰχθυοπώλας αὐτὸς ἡμῶν πλουτεῖ.  
Ὁ φορῶν, ὥστε τοῦς λόγους εἶναι ἴσου.

Hyperides is again mentioned by Timocles in his *Ἱπάρχοι* :

Τὸν τ' ἰχθυόφρονι ποταμῷ Τερπιδὴς πείρα,  
Ὅς ἥπιας θωπείῃ, ἱμῆρες λόγου  
Κόμῳ καὶ παρὰ ζῶν, ἥπιας ἀντιώμασι  
Πρὸς πᾶν δέσας ἔχει \* \* \*  
Μισθωτὸς ἄρδαι πιδία τοῦ διδωκέτος.—Ib.

¶ Suidas.

1. The first part of the document is a header section containing the following information:  
 a. The name of the organization: "The [illegible] Foundation"  
 b. The address: "1234 Main Street, Suite 500, New York, NY 10001"  
 c. The phone number: "(212) 555-1234"  
 d. The fax number: "(212) 555-5678"  
 e. The email address: "info@[illegible].org"  
 f. The website: "www.[illegible].org"

2. The second part of the document is a list of items, numbered 1 through 10, detailing the contents of the package:  
 1. One copy of the [illegible] report  
 2. Two copies of the [illegible] brochure  
 3. One copy of the [illegible] manual  
 4. One copy of the [illegible] guide  
 5. One copy of the [illegible] book  
 6. One copy of the [illegible] document  
 7. One copy of the [illegible] letter  
 8. One copy of the [illegible] form  
 9. One copy of the [illegible] card  
 10. One copy of the [illegible] envelope

3. The third part of the document is a section titled "Notes" containing the following text:  
 The [illegible] report was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] brochure was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] manual was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] guide was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] book was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] document was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] letter was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] form was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] card was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations. The [illegible] envelope was prepared by [illegible] and [illegible] on [illegible] date. It contains [illegible] information and [illegible] recommendations.

4. The fourth part of the document is a section titled "References" containing the following text:  
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5. The fifth part of the document is a section titled "Appendix" containing the following text:  
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‡ Fab. Bib. Grec. Phil.

§

B. Καὶ πρῶτα μὲν σοι παύσεται Δημοσθίν' Ὀργιζόμενος. A. Ὅπως; B. Ὁ Βριζαῖος. Ὁ τοῦς καταπληκτοῦς τὰς τι λόγχας ἐστὶ Μισοῦν λόγους ὁδῶντες· οὐδὲ πώποτε Ἀντίθετον ἑπὶ οὐδὲν, ἀλλ' Ἄρα βλέπω

|| The enumeration of the bribe-taking orators is so curious, it serves to be given at length :

A. Δημοσθίνης τάλας καταπληκτοῦς ἔχει  
B. Μακάριοι, εἴ περ μεταδίδουσι χρηδαί.  
A. Καὶ Μελανκλῆς εἰλαφε χρυσίον πολλόν.  
B. Ἀπόστος δὲ δίδουσι, εὐτυχὴς δ' ὁ λαμβάνων.  
A. Ἐλάφει καὶ ἀθήματι τι καὶ Καλλισθένης.  
B. Πάντας ἔσται, ὥσπερ συγγνώμη ἔχει.  
A. Ὁ τ' ἐν λόγοις δαυδὲς Ὑπεριδὴς ἔχει.  
B. Τοῦς ἐχθροπαῖδας οὗτος ἡμῶν πλουτεῖ.  
Ὁ φοράγος, ὥσπερ τοῦς λόγους εἶναι Σόφ

Hyperides is again mentioned by Timocles in his Ἰκαρία

Τὸν τ' ἐχθροπαῖδα καταπληκτοῦς Ὑπεριδὴν πείρα,  
Ὁς ἡπίαις φωναῖσιν ἔμφορος λόγου  
Κόμηντας παρὰ δόξαν, ἡπίαις ἀντιπάλαι  
Πρὸς πᾶσι δόξας ἔχει \* \*  
Μισοπαῖδας εἶναι πιδία τοῦ διδωκίτου.—Ib.

¶ Suidas.

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in great favour with Lysimachus, the general, and of the successors of Alexander. \* This intimacy brought many benefits to the Athenians, bestowed by the intercession of the patriotic poet. In B. C. 301 he was in a fragment preserved by Plutarch, ridiculing the demagogue. † Philippides died at from excess of joy on obtaining the comic prize of expectations. ‡ The number of his plays was forty of nine have been collected.

TIMOCLES, too, was one of the earlier poets of Athens. He was the contemporary of Demosthenes, with a fragment of the § *Hērōes*, for a disinclination to other, the || *Δύλος*, he accuses him of receiving palus, the unfaithful treasurer of Alexander.

PHILEMON, the rival of Menander, was a native of Athens.

\* Plutarch. Demet. xxvi.

† Aul. Gel.

‡ Fab. Bib. Grec. Phil.

§

B. Καὶ πρῶτα μὲν σοὶ παύσονται Δημοσθένης  
'Οργίζομαι. A. 'Οποῖος; B. 'Ο Βερέωνος  
'Ο τῶς καταπείλεις τὰς τι λόγους ἰσθίαι  
Μισῶν λόγους ἀνθρώπων· αὐτὸ πάντες  
'Αντίθετος εἶπεν οὐδὲν, ἀλλ' Ἄρη βλέπων.

|| The enumeration of the bribe-taking orators is so curious that it serves to be given at length :

A. Δημοσθένης τάλαςτα πιπτήκατε' ἔχῃ.  
B. Μισαρίων εἰ περ μεταδίδωσι μὴδὲ.  
A. Καὶ Μισαρίων εἰλαφε χρυσίον πολλόν.  
B. Ἀνάτος ὁ δίδους, εὐτυχὴς δ' ὁ λαμβάνων.  
A. Ἐίλαφε καὶ ἀέματι τι καὶ Καλλιόπης.  
B. Πίνετε ἡσάν, ὥστε συγγνώμην ἔχῃ.  
A. 'Ο τ' ἐν λόγοις δαυὲς Ἰππερίδης ἔχῃ.  
B. Τὸς Ἰχθυοπέλας αὐτὸς ἡμῶν πλουτισί'  
'Οφοράγος, ὥστε τὸς λάρους εἶναι Σύροι.

Hyperides is again mentioned by Timocles in his *Ἰκάρειος* :

Τὸς τ' Ἰχθυόβροτον ποταμὸν Ἰππερίδης πίρα,  
'Ος ἡπίας φωνεῖσθαι, ἔμφροτος λόγου  
Κόμηνες παρλάζων, ἡπίας παπώμασι  
Πρὸς πᾶν δέσας ἔχῃ \* \* \*  
Μισοθετὲς ἄρδαι πιδία τοῦ διδωκότες.—Ib.

¶ Suidas.

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B. C.	Olympiad.	The Drama.	Contemporary Persons and Events.
487	LXX.	<i>Chionides</i> first exhibits.	
484	LXXIV.	<i>Æschylus</i> gains his first tragic prize.	Birth of <i>Herodotus</i> .
480	LXXV.	<i>Euripides</i> born.	Thermopylæ, Salamis.— <i>Leonidas</i> , <i>Aristides</i> , <i>Themistocles</i> .— <i>Pherecydes</i> , the historian.— <i>Gelon</i> of Syracuse.
477		<i>Epicharmi</i> Νᾶσοι.	<i>Hiero</i> succeeds <i>Gelon</i> , B.C. 478.
476	LXXVI.	<i>Phrynichus</i> victor with his Φοινισσαί. <i>Themistocles</i> choragus.	<i>Simonides</i> gains the prize Ἀνδρῶν Χορῶ.
472	LXXVII.	<i>Æschylus</i> Πέρσαι, Φινεύς, Γλάυκος Ποσειδών, Προμηθεύς Πυρφόρος.	Birth of <i>Thucydides</i> , B. C. 471.
468	LXXVIII.	<i>Sophocles</i> gains his first tragic prize.	<i>Socrates</i> born.— <i>Mycenæ</i> destroyed by the Argives.—Death of <i>Simonides</i> , B. C. 467.
458	LXXX. 3.	<i>Æschylus</i> Ὀρεστιά.	<i>Anaxagoras</i> . Birth of <i>Lysias</i> .
456	LXXXI.	<i>Æschylus</i> dies.	<i>Herodotus</i> at Olympia.
455		<i>Euripides</i> begins to exhibit.	End of the Messenian and Egyptian wars.— <i>Empedocles</i> and <i>Zeno</i> .— <i>Pericles</i> .
454		<i>Aristarchus</i> of Tegea, the tragedian, and <i>Cratinus</i> the comic poet, flourish.	
451		<i>Ion</i> of Chios begins to exhibit.	
450		<i>Crates</i> exhibits.	<i>Bacchylides</i> , the lyric poet.— <i>Archelaus</i> , the philosopher.
448		<i>Cratini</i> Ἀρχίλοχοι.	Death of <i>Cimon</i> , B.C. 449.
447		<i>Achæus Eretriensis</i> , the tragedian.	Battle of Coronæa.
441		<i>Euripides</i> gains the first tragic prize.	<i>Herodotus</i> and <i>Lysias</i> go with the colonists to Thurium, B. C. 443.
440	LXXXV.	Comedy prohibited by a public decree.	The Samian war; in which <i>Sophocles</i> is colleague with <i>Pericles</i> .
437		The prohibition of comedy repealed.	<i>Isocrates</i> born, B. C. 436.

B. C.	Olympiad.	The Drama.	Contemporary Persons and Events.
435	LXXXVI. 2.	<i>Phrynichus</i> , the comic poet, first exhibits.	Sea-fight between the Corinthians and Corcyraeans.
434		<i>Lysippus</i> , the comic poet, is victorious.	<i>Andocides</i> , <i>Meton</i> , <i>Aspasia</i> .
431		<i>Euripidis</i> <i>Μήδεια</i> , <i>Φιλοκτητής</i> , <i>Δίκτυς</i> , <i>Θεριστάλ</i> .	Attempt of the Thebans on Plataea.
		<i>Aristomenes</i> , the comic poet.	<i>Hippocrates</i> .
430		<i>Hermippus</i> , the comic poet.	Plague at Athens.
429		<i>Eupolis</i> exhibits.	Siege of Plataea. — Birth of <i>Plato</i> .
428	LXXXVIII.	<i>Euripidis</i> <i>Ἰππόλυτος</i> .	<i>Anaxagoras</i> dies.
		<i>Plato</i> , the comic poet.	
427		<i>Aristophanis</i> <i>Δαιταλεῖς</i> .	Surrender of Plataea. — <i>Gorgias</i> of <i>Leontium</i> .
426		<i>Aristophanis</i> <i>Βαβυλώνιοι</i> .	<i>Tanagra</i> .
425		<i>Aristophanes</i> first with the <i>Ἀχαρνῆς</i> ; <i>Cratinus</i> second with the <i>Χειμαζόμενοι</i> ; <i>Eupolis</i> third with the <i>Νουμηνίαι</i> .	<i>Cleon</i> at <i>Sphacteria</i> .
424	LXXXIX.	<i>Aristophanes</i> first with the <i>Ἰππῆς</i> ; <i>Cratinus</i> second with the <i>Σάτυροι</i> ; <i>Aristomenes</i> third with the <i>Ὀλοφυροί</i> .	<i>Xenophon</i> at <i>Delium</i> . — <i>Amphipolis</i> taken from <i>Thucydides</i> by <i>Brasidas</i> .
423		<i>Cratinus</i> first with the <i>Πυτιή</i> ; <i>Ameipsias</i> second with the <i>Κόννος</i> ; <i>Aristophanes</i> third with the <i>Νιφέλαι</i> .	The year's truce with <i>Lacedæmon</i> . — <i>Alcibiades</i> begins to act in public affairs.
422		<i>Aristophanis</i> <i>Σφήκες</i> & αἱ δυνάται <i>Νιφέλαι</i> .	<i>Brasidas</i> and <i>Cleon</i> killed at <i>Amphipolis</i> .
		<i>Cratinus</i> dies.	
421		<i>Eupolidis</i> <i>Μαριχᾶς</i> & <i>Κόλακας</i> .	Truce for fifty years with <i>Lacedæmon</i> .
420	XC.	<i>Eupolidis</i> <i>Αὐτόλυκος</i> & <i>Ἀσπράτευτοι</i> .	Treaty with the <i>Argives</i> .
419		<i>Aristophanis</i> <i>Εἰρήνη</i> .	
416	XCI.	<i>Agathon</i> gains the tragic prize.	Capture of <i>Melos</i> .
415		<i>Xenocles</i> first; <i>Euripides</i> second with the <i>Τρωῆς</i> , <i>Ἀλεξάνδρος</i> , <i>Παλαμήδης</i> , & <i>Σίσυφος</i> .	Expedition to <i>Sicily</i> .

B. C.	Olympiad.	The Drama.	Contemporary Persons and Events.
415.		<i>Archippus</i> , the comic poet, gains the prize.	
414		<i>Aristophanis</i> Ἀμφιάραος (εἰς Ἀθήναια.) <i>Ameipsias</i> first with the <i>Κωμῶνται</i> ; <i>Aristophanes</i> second with the Ὀρνίθεις; <i>Phrynichus</i> third with the <i>Μονότροπος</i> , (εἰς ἄστυ).	
413		<i>Hegemonis</i> Γίγαντομαχία.	Destruction of the Athenian army before Syracuse.
412	XCII.	<i>Euripidis</i> Ἀνδρομέδα.	Lesbos, Chios, and Erythræ revolt.
411		<i>Aristophanis</i> Λυσιστράτη & Θεσμοφορίαζουσαι.	The 400 at Athens.
409		<i>Sophocles</i> first with the <i>Φιλοκλήτης</i> .	
408	XCIII.	<i>Euripidis</i> Ὀρέστης.	
406		<i>Euripides</i> dies.	<i>Arginusa</i> .— <i>Dionysius</i> becomes master of Syracuse.— <i>Philistus</i> , the Sicilian historian.
405		Death of <i>Sophocles</i> . <i>Aristophanis</i> Βάτραχοι, first; <i>Phrynichi</i> Μοῦσαι, second; <i>Platonis</i> Κλεοφῶν, third.	<i>Ægospotami</i> .— <i>Conon</i> .
401		<i>Sophocles</i> Ὀδύππου; ἐπὶ Κολώνῃ exhibited by the younger <i>Sophocles</i> ; who first represented in his own name, B. C. 396.	<i>Xenophon</i> , with <i>Cyrus</i> .— <i>Ctesias</i> , the historian.— <i>Plato</i> .
392	XCVII.	<i>Aristophanis</i> Ἐκκλησιάζουσαι.	<i>Agesilaus</i> .
388	XCVIII.	<i>Aristophanis</i> Πλοῦτος β.	
387		<i>Antiphanes</i> begins to exhibit.	Peace of <i>Antalcidas</i> .
386		<i>Theopompus</i> , the last poet of the old Comedy.	
376	CI.	<i>Eubulus</i> , <i>Araros</i> , and <i>Anaxandrides</i> , the comic poets, flourished.	
368	CIII.	<i>Aphareus</i> , the tragedian.	

B. C.	Olympiad.	The Drama.	Contemporary Persons and Events.
356	CVI.	<i>Alexis</i> , the comic poet.	<i>Alexander</i> born.—Expulsion of <i>Dionysius</i> .—Death of <i>Timotheus</i> , the musician.
348	CVIII.	<i>Heracrides</i> , the comic poet.	<i>Demosthenes</i> against <i>Midias</i> .— <i>Philip</i> and the Olynthian war.
342		Birth of <i>Menander</i> .	<i>Timoleon</i> at Syracuse.— <i>Isocrates</i> .— <i>Aristotle</i> .
336	CXI.	<i>Amphis</i> , the comic poet, still exhibits.  <i>Philippides</i> , the comedian.	<i>Philip</i> assassinated.
332	CXII.	<i>Stephanus</i> , the comic poet.	Siege of Tyre.
330		<i>Philemon</i> begins to exhibit.—	<i>Darius</i> slain.
323		<i>Timocles</i> still exhibits.	<i>Alexander</i> dies.— <i>Demosthenes</i> dies, B. C. 322.
321		<i>Menandri</i> 'Οργῆ.  <i>Diphilus</i> .	
307		<i>Demetrius</i> , the comic poet.	<i>Epicurus</i> .— <i>Agathocles</i> .
304	CXIX.	<i>Archedippus</i> , <i>Philippides</i> , and <i>Anaxippus</i> , the comic poets, flourished.	<i>Demetrius Poliorcetes</i> .
291		Death of <i>Menander</i> .	<i>Arcesilaus</i> .
289		<i>Poridippus</i> begins to exhibit.	



## CHAPTER III.

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### SECTION I.

#### DRAMATIC CONTESTS.

THE precise time at which the contests of the regular Drama commenced is uncertain. \* The Arundel Marble would make them coeval with the first inventions of Thespis. On the other hand, Plutarch † (whose assertions, however, on such a point must be received with caution,) assures us that no scenic contests were established till some years after the early Thespian exhibitions. Perhaps the true account may be, that though upon the first introduction of his improvements Thespis had no competitors, his distinguished success soon afterwards excited others to attempt this new and popular kind of entertainment, and rival the originator ‡. Under Æschylus and his immediate successors the Theatrical contests advanced to a high degree of importance. They were placed under the superintendence of the magistracy; the representations were given with every advantage of stage decoration, and the expenses defrayed as a public concern. § These contests were maintained

\* Bentley above, p. 38: see also pp. 106 and 7.

† Ἀρχομένων τῶν περὶ Θέσπιν ἤδη τὴν τραγωδίαν κινεῖν, καὶ διὰ τὴν καινότητα τοὺς πολλοὺς ἄγοντος τοῦ πράγματος, οὗ πω δ' εἰς ἄμιλλαν ἐναγώνιον ἐξηγμένου.—Plut. Solon. p. 173.

‡ At any rate, a regular contest had been established before the time when Phrynichus is first mentioned; for it is then recorded of him, ἐνίκη ἐπὶ τῆς ξζ' ὀλυμπιάδος. Suidas in voc. This was twenty-five years after the date of Thespis in the Arundel Marble. In B. C. 476, thirty-five years after this, when Phrynichus won the prize with the *Phæniææ*, the Tragic contests were carried on with great zeal and emulation; so at least we are informed by Plutarch; who, noticing this victory in his life of Themistocles, the Choragus of Phrynichus, says,—Μεγάλην ἤδη τότε σπουδὴν καὶ φιλοτιμίαν τοῦ ἀγῶνος ἔχοντος.—P. 251.

§ Even down to the time of Julius Cæsar, the exhibitions of the rival dramatists continued, taking place as heretofore at the *great Dionysia*. We learn this fact from a decree passed by the Athenians in favour of Hyrcanus, then high priest and ethnarch of the Jews, recorded by Josephus (*Antiq. Jud.* xiv. 8.):—Ἀνέπειν δὲ τὴν στίφανον ἐν τῷ θειάτρῳ Διονυσίοις, τραγωδῶν τῶν καὶ νῦν ἀγομμένων.

at Athens with more or less splendour and talent for several centuries, long surviving her independence and grandeur.

In accordance with the origin of the Drama, its contests were confined to the *Dionysia*, or festivals of Bacchus, the patron deity of scenic entertainments. These festivals were three\* in number, and took place in the spring† months of the Attic year.

1. Τὰ κατ' ἀγροῦς ‡, or the *rural Dionysia*, were held in all the country towns and villages throughout Attica, in Ποσειδεῶν §, the sixth Athenian month, corresponding to the latter part of December and the beginning of January. Aristophanes has left us a picture of this festival in the *Acharnians* ||. About to offer a sacrifice to Bacchus, Dicæopolis appears on the stage with his household marshalled in regular procession. His young daughter carries the

\* See especially Ruhnken de Festis Dionysiorum apud Atticos, (ex auctario emend. ad Heysch. l. 1000. 17.), given among the *Opuscula Ruhnkeniana*, collected and edited by Mr. Kidd.

† Aristophanes, as Dr. Blomfield rightly understands the passage (*Mus. Crit.* v. p. 76.), alludes to this fact in the *Nubes*, v. 311.

Ἦ ρί τ' ἰπερχομένην Βραμία χάρις,  
Εὐκείλαδων τε χορῶν ἐρεθίσματα,  
Καὶ Μοῦσα βαρύβρομος αὐλῶν.

‡ Perhaps this festival was the same as the Ἀσκήλια and the Θεοίγια. See Ruhnken de Festis Dionys.

§ Ὅ δὲ ἀδελείσσης τοιοῦτός ἐστιν οἶος . . . λέγειν . . . ὥς . . . Πωσειδεῶν ἐστι τὰ κατ' ἀγροῦς Διονύσια.—Theophrast. *Char.* 3.

Some have thought that the Διονύσια ἐν Πειραιῇ, mentioned in a decree quoted below (p. 200, note), from Demosthenes, were the same as the Διονύσια κατ' ἀγροῦς; others as the Ἀθηναῖα. This opinion Ruhnken considers decidedly erroneous. These *Dionysia*, according to him, had no connexion with the three we have enumerated in the text. (*De Fest. Dionys.* p. 42). Plays however were performed at the Piræan festival. See the passage from Demosthenes referred to above.

||

ὦ Διόνυσε δέσποτα,  
Κεχαρισμένως σοι τήνδε τὴν πομπὴν ἐμὴ  
Πέμψαντα, καὶ θύσαντα μετὰ τῶν οἰκετῶν,  
'Αγαγεῖν τυχερῶς τὰ κατ' ἀγροῦς Διονύσια.—247, &c.

Πρότ' ἐς τὸ πρόσθεν ὀλίγον ἢ κανηφόρος  
'Ο Ξανθίας τὸν φαλλὸν ὀρεθὸν στησάτω.—  
'Εγὼ δ' ἀκλουθῶν ἔσομαι τὸ Φαλλικόν.  
Σὺ δ', ὦ γύναι, θεῶ μ' ἀπὸ τοῦ τέγους πρόβα.

Acharn. 242-3, and 261-2.

This rural procession appears to have been deemed quite a *spectacle*:—Καὶ οὐ μόνον εἰς τὰ τοιαῦτα παρεκαλούμεθα, ἀλλὰ καὶ εἰς Διονύσια εἰς ἀγρὸν ἦγεν αἰεὶ ἡμεῖς, καὶ μετ' ἐκείνου τε ἰθιωσοῦμεν καθήμενοι παρ' αὐτόν, &c.—*Isæus de Ciron*. *Hæred.* vol. i. p. 114. *Orator. Attic.* Oxford.

sacred basket; a slave bears aloft the mystic symbol of the God; the honest old countryman himself comes last, chaunting the Phallic song, whilst the wife, stationed upon the house-top, looks on as spectatress. The number of actors is here of course limited to one family, as Dicæopolis had purchased the truce for himself alone. In times of peace and quiet the whole population of the δῆμος joined in the solemnities.

\* II. Τὰ Ληναῖα or τὰ ἐν Λίμναις, so termed from Λίμνα, † a part of the city near the Acropolis, in which was situated the Λήναιον, ‡ an enclosure dedicated to Bacchus. § This festival was celebrated on the 11th, 12th, and 13th days of Ἀνθεστηριῶν, the eighth Attic month, answering to part of February and March, whence these *Dionysia* were in later times called τὰ Ἀνθεστήρια. || Each day's ceremonies had their particular name. ¶ On the 11th was the Πιθοιγία; \*\* on the 12th, the Χόες; †† on the 13th, the Χύτροι. ‡‡ It was at these second *Dionysia* that the Comic contests were more

\* Ruhnken, De Fest. Dion. pp. 38, &c.

† Isæus De Ciron. Hæred. vol. i. p. 120. Orat. Att. Oxford.

‡ See Hesych. Etymol. Mag. &c. quoted by Ruhnken, De Fest. Dionys. pp. 39. 41.

The name Λίμναις affords the chorus of frogs a punning allusion in the *Ranæ*:

Φθιγξώμιθ', εὐγῆρυν ἱμᾶν ἀσιδᾶν,  
Καὶξ, κοῖξ,  
Ἦν ἀμὲν Νυσηῖον Διὸς  
Διόνυσον ἐν Λίμναισιν ἰαχίσσαμεν,  
Ἦνίχ' ὁ κραιπαλόκαμος  
Ταῖς ἱεραῖσι Χύτροισι  
Χωρεῖ κατ' ἱμῶν τέμενος λαῶν ὄχλος.—213, &c.

§ Thucydid. ii. 15.

|| Ruhnken, De Fest. Dionys. p. 44.

¶ Plutarch. Symp. iii. 7.

\*\* Athenæus, (x. 437.) gives from Phanodemus a traditional account respecting the origin of this day's ceremonies, and the name assigned them. He adds, τῇ δὲ ἰορτῇ τῶν Χοῶν ἔθος ἔστιν Αθῆνησι πέμπισθαι δῶρά τε καὶ τοὺς μισθοὺς τοῖς σοφισταῖς, οἵ περ καὶ αὐτοὶ συνεκάλουν ἐπὶ ξενίᾳ τοὺς γνωρίμους.

†† Aristoph. Acharn. 1076. with Schol. These days seem to have been a season of much feasting and social entertainment. See Aristoph. Acharn. 960, &c. 1000, &c. 1085, &c. 1210. Aul. Gell. viii. 24.

‡‡ The extant extracts from the *Didascalix* show this to have been the case. Of the eleven remaining plays of Aristophanes, four—the *Acharnians*, *Equites*, *Vespæ*, and *Ranæ*—were represented, as we are told in their several arguments, at the *Lenæa*; two, the *Nubes* and *Aves*, at the *great Dionysia*; with regard to the remaining five nothing is recorded. We learn, too, from a passage of the *Acharnians* (502, &c.) quoted below, that the βαβυλώνιοι, the preceding drama there hinted at, had been performed in some former Διονύσια μεγάλη. Sometimes, as in the case of Eupolis with the *Μαριχᾶς* and *Κόλακεις*, (see his Life, p. 172), the poet exhibited one piece at the



particularly, though not exclusively held : as not unfrequently the rival comedians exhibited their new pieces during the *great Dionysia*. \* In like manner it would seem that the tragic Poets did sometimes contend for the prize at the *Lenæa*, though, in general, the candidates reserved their dramas for the more extensive audience of the succeeding festival.

III. † Τα ἐν ἄστει, τὰ κατ' ἄστν, τὰ ἀστικά, or τὰ μεγάλα Διονύσια, and sometimes simply τὰ Διονύσια, were celebrated between the eighth and eighteenth of Ἑλαφβολιών, the ninth Attic month, equivalent to part of March and April. ‡ At the time of this festival there was always a great concourse of strangers in Athens : deputations bringing the tribute from the several dependent states, visitants from the cities in alliance, and foreigners from all parts of the civilized world : for these Διονύσια were the dramatic *Olympia* of Greece. § It was then that the new tragedies were brought out, and the great annual contest took place.

*Lenæa*, another at the *great Dionysia* of the same spring. The law, too, cited by Demosthenes (contra Mid. vol. iv. p. 577. Orat. Attic. Oxford.), expressly mentions the joint exhibitions of Tragedy and Comedy at both *Dionysia* : Εὐήγορος εἶπεν, ὅταν ἡ πομπὴ ἢ τῷ Διονύσῳ ἐν Πειραιεῖ καὶ οἱ κωμῳδοὶ καὶ οἱ τραγῳδοὶ, καὶ ἡ ἐπὶ Ἀθηναίων πομπὴ καὶ οἱ τραγῳδοὶ καὶ οἱ κωμῳδοί, καὶ τοῖς ἐν ἄστει Διονυσίοις ἡ πομπὴ καὶ οἱ παῖδες καὶ ὁ κῶμος καὶ οἱ κωμῳδοὶ καὶ οἱ τραγῳδοί, &c.

\* Ὁ μὲν γὰρ [Ἀγάθων] ἐπὶ ἄρχοντος Εὐφήμου στεφανοῦται Ἀθηναίοις.—Athen. v. p. 217.

† Ruhnken, De Fest. Dionys.

‡

Οὐ γὰρ με καὶ νῦν διαβαλεῖ Κλέων, ὅτι  
Ξένων παρόντων τὴν πόλιν κωκῶς λέγω.  
Αὐτοὶ γὰρ ἴσμεν, ὅυπι Ἀθηναίῳ τ' ἀγών.  
Κοῦπω ξένοι πάρεισιν· οὔτε γὰρ φόροι  
ἤκυσιν, οὔτ' ἐκ τῶν πόλεων οἱ ξυμμαχοί·  
Ἄλλ' ἴσμεν αὐτοὶ νῦν γε περιεπτισμένοι·  
Τοὺς γὰρ μιτοίκης ἄχρῃ τῶν ἀστῶν λέγω.

Aristoph. Acharn. 502, &c.

Hence Æschines takes occasion to reproach Demosthenes with being too vain to be content with the applause of his own fellow-citizens, since he must needs have the crown decreed him proclaimed at the *great Dionysia*, when all Greece was present : Οὐδὲ ἰκκλησιαζόντων Ἀθηναίων ἀλλὰ τραγῳδῶν ἀγωνιζομένων καινῶν, οὐδ' ἐναντίον τοῦ δήμου ἀλλ' ἐναντίον τῶν Ἑλλήνων, ἵν' ἡμῖν συνειδῶσιν οἷον ἀνδρα τιμῶμεν. Contra Ctesiph. vol. iii. p. 469. Orat. Att. Oxford.

§ This fact is evident from several decrees quoted by Demosthenes and Æschines in the course of their speeches *On the Crown* :—Ὡς ἄρα δι' στεφανῶσαι Δημοσθένην καὶ ἀναγορεῦσαι ἐν τῷ Διάτρῳ Διονυσίοις ταῖς μεγάλοις, τραγῳδοῖς καὶ κωμοῖς, ὅτι στεφανῶ ὁ δῆμος, &c. Demosth. De Coronâ, p. 264. Att. Orat. Oxford. We have seen above (p. 197) how long this practice continued.

We may estimate the importance attached to these scenic exhibitions, from the care manifested in providing by \* public enactment for their due regulation and support. † They were placed under the immediate superintendence of the first magistrates in the state: the representations at the *great Dionysia* under that of the chief archon, those at the *Lenæa* under that of him called the king-archon. ‡ To this presiding archon the candidates presented their pieces. He selected the most deserving compositions, and assigned to every poet, thus deemed worthy of admission to the contest, § three actors by lot, together with a || chorus. The

\* See above, the decree by Evagoras (p. 200); in which the theatrical exhibitions are established by law, and particular privileges are assigned to these seasons. In the same oration Demosthenes reminds his auditors that the Dionysiac representations were not only protected by express laws, but were also enjoined in every oracular direction addressed to their city from Delphi or Dodona. Cont. Mid. vol. iv. p. 592. Orat. Att. Oxford.

† Ὁ μὲν ἄρχων διατίθῃσι Διονύσια, ὁ δὲ βασιλεὺς προϊστέησι Ληναίων. Jul. Pollux, viii. 89, 90. In Demosthenes mention is also made of a certain superintendent, or superintendents, in the Dionysiac contests, under the names of ἀγωνοθέτης and ἐπιμελητής. In the *De Coronâ*, the decree of Ctesiphon respecting the crowning of Demosthenes, after directing that the crown should be proclaimed in the theatre at the *Dionysia*, adds—τῆς δὲ ἀναγορεύσεως ἐπιμεληθῆναι τὸν ἀγωνοθέτην. Vol. iv. p. 290; and in the *Midias*, that Athenian Clodius is represented as—κτείνων ἑαυτὸν εἰς Διονύσια χειροτονεῖν ἐπιμελητήν. Vol. iv. p. 579.

‡ Παρὰ τοῖς Ἀθηναίοις χορῶν ἐτύγχανον κωμωδίας καὶ τραγωδίας ποιηταί, οὐ πάντες, ἀλλὰ οἱ εὐδοκίμουντες καὶ δοκιμασθέντες ἄξιοι. Suidas in Χορὸν δίδωμι.

§ So Hesychius, who also states that the successful poet had the privilege of selecting his own actors for the next year's *Dionysia*. The archon, in like manner, allotted the musicians in the Χορὸς αὐλητῶν:—Ἐπειδὴ γὰρ οὐ καθιστηκότος χορηγοῦ τῇ Πανδιονίδι φυλῇ τρίτον ἔτος τετρί, παρούσης δὲ τῆς ἐκκλησίας ἐν ἣ τὸν ἄρχοντα ἐπικληροῦν ὁ νόμος τοῖς χοροῖς τοὺς αὐλητὰς κτείνει, λόγων καὶ λοιδωρίας γιγνομένης, καὶ κατηγοροῦντος τοῦ μὲν ἄρχοντος τῶν ἐπιμελητῶν τῆς φυλῆς, τῶν δ' ἐπιμελητῶν τοῦ ἄρχοντος, παρελθὼν ὑπεσχόμεν ἐγὼ χορηγήσειν ἰθιλοντῆς καὶ κληρμένων πρῶτος αἰρεῖσθαι τὸν αὐλητὴν ἔλαχον. Demosth. Cont. Mid. vol. iv. p. 579.

|| Καὶ γὰρ χορὸν κωμωδῶν ὁψέ ποτε ἔδωκεν ὁ ἄρχων. Aristot. Poet. v. 3. This evidently implies that the archon also distributed the choruses among the tragic candidates. We have a fragment of Cratinus adverting to this regulation; if, as is most probable, the ὁς refers to the archon (See Mus. Crit. v. p. 84):—Σκώπτει δὲ αὐτὸν εἰς τὰ ποιήματα καὶ ἐν Βακόλῃς.

“Ὅς οὐκ ἔδωκεν αἰτοῦντι Σοφοκλεῖ χορὸν,  
Τῷ Κλειομάχῳ δ', ὅν οὐκ ἂν ἤξιον ἐγὼ  
Ἔμοι διδάσκειν οὐδ' ἂν εἰς Ἀδώνια.

Athen. xiv. p. 638.

As the archon was said χορὸν δοῦναι, so the poet was said χορὸν λαμβάνειν;—ἦν μόνον χορὸν λαβῆ. Aristoph. Ran. 94: where the comedian is speaking of the worthless candidates in his day. See also the *Pax*, 803, &c.

equipment of these choruses was considered a public concern, and as such, like the fitting out of triremes, and the other *λειτουργῖαι*, or *state duties*, was imposed upon the wealthier members of the community. \* The *ἐπιμελήται* of each tribe selected one of their body to bear the cost and superintend the training of a chorus. This individual was termed *Χορηγός*, his office *Χορηγία*. Whilst some of the *Choragi* provided the tragic and comic choruses at the two *Dionysia*, the others furnished the remaining choruses—the *Χορὸς ἀνδρῶν*, the *Χορὸς παίδων*, &c.

We have fortunately a particular statement of the several Choric expenses left us by Lysias, in one of his minor orations. † Ἐγὼ γὰρ ἐδοκιμάσθην μὲν ἐπὶ Θεοπόμπου ἄρχοντος, καταστὰς δὲ χορηγὸς τραγωδοῖς ἀνήλωσα τριάκοντα μνᾶς, καὶ τρίτῳ μηνὶ Θαρρηγίῳ νικήσας ἀνδρικῷ χορῷ δισχιλίας δραχμας, ἐπὶ δὲ Γλαυκίππου ἄρχοντος εἰς πυρρίχιστας Παναθηναίοις τοῖς μεγάλοις ὀκτακοσίας. ἔτι δ' ἀνδράσι χορηγῶν εἰς Διονύσια ἐπὶ τοῦ αὐτοῦ ἄρχοντος ἐνίκησα, καὶ ἀνήλωσα σὺν τῇ τοῦ τρίποδος ἀναθέσει πεντακισχιλίας δραχμάς, καὶ ἐπὶ Διοκλέους Παναθηναίοις τοῖς μικροῖς κυκλικῷ χορῷ τριακοσίας. . . . . Καὶ ὕστερον κατέστην χορηγὸς παιδικῷ χορῷ, καὶ ἀνήλωσα πλέον ἢ πεντεκαίδεκα μνᾶς. ἐπὶ δὲ Εὐκλείδου ἄρχοντος κωμωδοῖς χορηγῶν Κηφισοδότῳ ἐνίκων, καὶ ἀνήλωσα σὺν τῇ τῆς σκευῆς ἀναθέσει ἑκκαίδεκα μνᾶς, καὶ Παναθηναίοις τοῖς μικροῖς ἐχορήγουν πυρρίχισταῖς ἀγενελοῖς, καὶ ἀνήλωσα ἑπτὰ μνᾶς. Ἀπολογ. Δωροδ. Vol. i. p. 395. Att. Orat. Oxford. The dates referred to in this passage extend from B. C. 410 to B. C. 402; and consequently include the latter years of Sophocles and Euripides, with the prime of Aristophanes. During this period we see that the expenses of a tragic *χορηγία* were not quite £100; of a comic, little more than £50; whilst that of the *χορὸς ἀνδρῶν*, the most costly of them all, amounted to about £160. ‡ Some years after this a reduction seems to have taken place in

\* Demosth. Cont. Mid. vol. iv. p. 579, Orat. Att. (quoted above, p. 201, note); where the archon is represented as reprimanding the *epimeletæ* of the Pandionid tribe for their neglect in not providing a choragus, which ought to have been done some time before the festival.—Ἐκίῃνα μὲν ἅπαντα νόμῳ τίτακται, καὶ προεῖδεν ἕκαστος ὑμῶν ἐκ πολλοῦ, τίς χορηγὸς, ἢ γυμνασίάρχος τῆς φυλῆς. Demosth. Philipp. i. p. 55. Sometimes the choric *λειτουργία* was undertaken voluntarily by a public-spirited individual, as by Demosthenes. See above, p. 201, note, and Lysias, Ἀπολογ. Δωρ.—in the text above.

† For a translation of this passage see Bentley, above p. 93.

‡ Lysias pro Aristoph. Bon.—Aristophanes complains in the *Ranæ* of attempts to retrench the sums laid out upon the comic exhibitions:

choral expenses, for the charges of a tragic chorus are then stated as being 2500 (£80) instead of 3000 drachmæ (£100).

\* No one could legally be choragus of a chorus of boys unless he were above forty years of age. † With respect to the other choruses, the age required in the several choragi is not known. ‡ No foreigner was allowed to dance in the choruses of the *great Dionysia*. If any choragus was convicted of employing one in his chorus, he was liable to a fine of a thousand drachmæ. § This law did not extend to the *Lenæa*; there also the *Μέτοικοι* might be choragi. || The rival choragi were termed *ἀντιχόρηγοι*; the contending dramatic poets, and the composers for the Cyclian or other choruses ¶, *ἀντιδιδάσκαλοι*; the performers\*\*, *ἀντίτεχνοι*.

Ἡ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὦν, εἴτ' ἀποτρώγει,  
Κωμωδηταῖς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Διονύσου.—366.

He appears also again to advert to some such economical measure,

Ἰακχε Φιλοχορευτᾶ, συμπρόπεμπέ με,  
Σε γὰρ κατεσχίσω μὲν ἐπὶ γελῶτι  
Κᾶπ' εὐτελείᾳ τόνδε  
Τὸν σανδάλισκον, καὶ τὸ βᾶκος,  
Κᾶξευρες ὥστ' ἀζημίῃς  
Παίζειν τε καὶ χορεύειν.—V. 403, &c.

Upon these lines the Scholiast remarks: Ἔοικε παρεμφαίνειν ὅτι ἤδη λιτῶς ἐχορηγεῖτο τοῖς ποιηταῖς ἐπὶ γούν τοῦ Καλλίου τούτου φησὶν Ἀριστοτέλης ὅτι σύνδυο εἶδοξε χορηγεῖν τὰ Διονύσια τοῖς τραγωδοῖς καὶ κωμωδοῖς ὥστε ἦν τις καὶ παρὰ τὸν Ἀηνῆϊκον συστολὴ χρόνου, δι' ἃ πολλοὶ ὕστερον καθάπερ τὰς χορηγίας περιεῖλε Κινησίας. Mr. Clinton is inclined to infer from the silence of the Argument to the *Plutus* respecting the adjudgement of any second or third prize, that the number had, by this time (B.C. 388), been reduced to one (Fast. Hell. p. 93). It does not, however, appear whether any thing more is meant, when a dramatist is said *δευτεραῖα*, or *τρίτα λαβεῖν*, than simply that he was second or third in merit, without any reference to an actual prize; just as on the turf the judge not only declares the winner, but also places the two or three next horses in the order of their coming in.

\* Petit. p. 386.

† Demosthenes in his thirty-second year was choragus to the *Χορὸς Αὐλητῶν*.

‡ Petit. p. 353. Yet so averse were the Athenians to any interruption in their theatrical entertainments, that a rival choragus, however certain he might be that a competitor was employing a foreigner in his chorus, was forbidden, under a penalty, to stop the representation of the suspected chorus:—Καὶ μὴν ἴστε γε τοῦθ', ὅτι βουλόμενοι μηδέν' ἀγωνίζεσθαι ξένον, οὐκ ἐδώκατε ἀπλῶς τῶν χορηγῶν οὐδενὶ προκαλέσαντι τοὺς χορευτὰς σκοπεῖν, ἀλλ' ἐὰν μὲν καλέσῃ, πεντήκοντα δραχμάς, ἐὰν δὲ καθίζεσθαι κειλεύσῃ, χίλιν' ἀποτίνειν ἐτάξατε. Demosth. Cont. Mid. vol. iv. p. 594.

§ Petit. 353.

|| Demosth. Cont. Mid. vol. iv. p. 595.

¶ Aristoph. Vesp. 1410.

\*\* Alciphron. iii. 48.

During one period in the history of the Athenian stage the tragic candidates were each to produce three serious and one satyric drama, together entitled a *τετραλογία*; otherwise, omitting the satyric drama, the three tragedies taken by themselves were called a *τριλογία*. The earliest *τετραλογία* on record is that of Æschylus, which contained the *Persæ*, and was exhibited B. C. 472. From that date down to B. C. 415, a space of fifty-seven years, we have frequent notices of tetralogies. In B. C. 415 Euripides represented a tetralogy, one of the dramas in which was the *Troades*. After this time it does not appear from any ancient testimony whether the custom was continued or not. \* Indeed it is matter of great doubt whether the practice was at any time regular and indispensable. Sometimes, as in the *Oresteiad* † of Æschylus, and the *Pandionid* ‡ of Philocles, the three tragedies were on a common and connected subject; in general we find the case otherwise.

The prize of Tragedy was, as has already been § noticed, originally a goat; of Comedy ||, a jar of wine and a basket of figs: but of these we have no intimation after the first stage in the history of the Drama. In later times ¶ the successful poet was simply rewarded with a wreath of ivy. \*\* His name was also proclaimed

\* Sophocles, according to Suidas, broke through the custom, and contended with single plays. That he did, however, sometimes produce tetralogies is evident from the celebrity of his satyric dramas.

†

Πρῶτον δὲ μοι τὸν ἐξ Ὀρεστιάας λῆγε.

Aristoph. Ran. 1124.

‡ Φιλοκλῆς Ἐποπα ἐσκεύασεν ἐν τῇ Πανδιονίδι τετραλογία—Schol. in Aristoph. Av. 280.

§ See above, p. 72 and 103.

|| See above, p. 14.

¶ Ἀγαθὸν . . . . στεφανῶται Ἀθηναίοις. Athen. v. p. 217. a. The chorus of Mystics in the *Ranæ* petition Ceres—the ἀγῶν ἐργίων ἀνασσα—to grant that they

Παίσαντα καὶ σκώψαντα, νι-  
κήσαντα ταινιῶσθαι.—392.

To this practice Euripides also adverts in the invocation with which he closes his *Orestes*, *Phænissæ*, and *Iphigenia in Tauris*:

ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν  
βίον κατέχεις,  
καὶ μὴ λήγοις στεφανῶσα.

The garland was naturally made of ivy, the favourite shrub of the dramatic deity. Μαὶ τὸν Δίονυσον καὶ τὰς Βακχικὰς αὐτῷ κισσὺς, οἷς στεφανωθῆναι μᾶλλον ἢ τοῖς Πτολεμαῖς βύλομαι διαδήμασιν. Alciphron. ii. Epist. 3. and again in the same epistle,—ἐμοὶ γένοιτο, βασιλεῦ Πτολεμαῖε τὸν Ἀττικὸν αἰεὶ στέφεισθαι κισσό. —See also Callimachus, Epig. 8.

\*\* Ὅτε νικῶν ἐκ ηὐρύχθῃ, χαρᾷ νικηθεὶς ἐξίλιπε;—such is one of the accounts re-

before the audience. His choragus \* and performers were adorned in like manner. The poet † used also, with his actors, to sacrifice the ἐπινίκια, and provide an entertainment, to which his friends were invited. The victorious choragus ‡ in a tragic contest dedicated a tablet to Bacchus, inscribed with the names of himself, his poet, and the archon. In Comedy § the choragus likewise consecrated to the same god the dress and ornaments of his actors.

The merits || of the candidates were decided by judges appointed by the archon. Their number was usually five. In the case of the Cyclian ¶ choruses any injustice or partiality was pu-

specting the death of Sophoclès (Vit. Soph.); though probably not correct, it shows the general practice.

\* During the contest all the Ἀντιχόρηγοι and their choruses had the privilege of wearing the garland indiscriminately; but as soon as the decision was given, no one but the victor, with his performers, was allowed to retain the ornament: οἱ τοίνυν χοροὶ πάντες δι' ἐπὶ γιγνόμενοι καὶ οἱ χορηγοὶ δῆλον ὅτι τὰς μὲν ἡμέρας ἐκείνας, ἃς συνερχόμεθα ἐπὶ τὸν ἀγῶνα κατὰ τὰς μαντείας ταύτας, ὑπὲρ ὑμῶν στεφανύμεθα, ὁμοίως δ' ἐπὶ μέλλων νικᾶν καὶ ὁ πάντων ὕστατος γιγνέσθαι, τὴν δὲ τῶν ἐπινικίων ὑπὲρ αὐτῶν τότε ἤδη στεφανῶται ὁ νικῶν.—Demosth. Cont. Mid. vol. iv. p. 594.

† Plato, Sympos.

‡ Plutarch says of Themistocles—ἐνίκησε δὲ καὶ χορηγῶν τραγῳδοῖς, μεγάλην ἤδη τότε σπουδὴν καὶ φιλοτιμίαν τῷ ἀγῶνι ἔχοντος· καὶ πινακὰ τῆς νίκης ἀνέθηκε, τοιαύτην ἐπιγραφὴν ἔχοντα. ΘΗΜΙΣΤΟΚΛΗΣ ΦΡΕΑΡΙΟΣ ΕΧΟΡΗΓΕΙ. ΦΡΥΝΙΧΟΣ ΕΔΙΔΑΣΚΕΙ. ΑΔΕΙΜΑΝΤΟΣ ΗΡΧΕΝ.—Them. p. 251.

The victor, with the χορὸς ἀνδρῶν, used to receive a tripod as his prize, which was also dedicated in the Lenæan temple to Bacchus, inscribed like the dramatic tablets:—ἐπεὶ δὲ τῶς τε κριτὰς διαφθείραντος τέττα καὶ διὰ τῷτο τῆς φυλῆς ἀδίκως ἀφαιριθέσης τὸν τρίποδα, &c. Demosth. Cont. Mid. p. 576. So in the quotation from Lysias above, p. 202, we have ἀνδράσι χορηγῶν . . . ἐνίκησα, καὶ ἀνήλωσα σὺν τῇ τῷ τρίποδος ἀναθέσει, &c.

From the tripods and tablets thus dedicated subsequent authors formed chronological tables of the various theatric contests, stating the names of the three poets placed first, according to their respective rank, the titles of their dramas, and the name of the archon for the year. These tables were called Διδασκαλῖαι. The principal compilers of them were Aristotle, Dicæarchus, Callimachus, Eratosthenes, Carystius Pergamensis, and Aristophanes Byzantius.

§ See the quotation from Lysias—κωμῳδοῖς χορηγῶν—ἐνίκων, καὶ ἀνήλωσα σὺν τῇ τῆς σκευῆς ἀναθέσει, &c. Theophrastus enumerating the characteristic actions of a mean fellow, says—ὁ δὲ ἀνελεύθερος τοιοῦτός τις, ὅς τις νικήσας τραγῳδῶς ταινίαν ἀναθεῖναι ξυλίνῃ τῷ Διονύσῳ, ἐπιγράφας αὐτῷ τὸ ὄνομα.—Charact. xxii.

|| Αφείπων, ὁ ἄρχων, . . . κριτὰς μὲν ἢ κ' ἐκλήρωσε τῷ ἀγῶνι.—Plutarch. in Cim. See above, p. 127, note.

¶ Æschines, Cont. Ctesiph. And not without reason, if we may judge from the incidental accusations and complaints still extant. See Aristophanes, Aves, 445. Ælian, ii. 8. Demosthenes, Cont. Mid. volume iv. pages 575 and 581. We may judge of the violent scenes which occasionally occurred

nishable by fine. No \* prize drama was allowed to be exhibited a second time; but an unsuccessful piece, after being altered and retouched, might be again presented. The † plays of Æschylus were exempted by a special decree from this regulation. Afterwards ‡ the same privilege was extended to those of Sophocles and Euripides; but as the superiority of these three great masters was so decided, few candidates could be found to enter the lists against their reproduced tragedies. A law § was consequently passed, forbidding the future exhibition of these three dramatic works and directing that they should be read in public every year.

The || whole time of representation was portioned out in equal spaces to the several competitors by means of a clepsydra. In the poet's business, therefore, so to limit the length of his play, not to occupy in the acting more than the time allowed. In

in the theatre, from the account Demosthenes gives of his enemy, Midias', but After telling his auditors that Midias had first endeavoured to destroy the instruments which he had provided for his chorus, and next attempted to beat his trainer, he proceeds—Καὶ ἐδ' ἐνταῦθ' ἔστη τῆς ὕβριως, ἀλλὰ τοσούτον αὐτῷ ὥστε τὸν ἰστυφανωμένον ἀρχόντα διέφθειρε, τὰς χορηγὰς συνῆγεν ἐπ' ἐμέ, βῆ δὲ μνηστὴρ παριστακῶς τοῖς κριταῖς, τὰ παρασκήνια φράττων, προσηλὼν, ἰδιῶς δημόσια, κακὰ καὶ πράγματα ἀμύθητα ἐμοὶ παρέχων διετίλειπεν. Ib. p. 581 Andocid. cont. Alcib.—τὸ ὑπὸ τῶν τοῦ ἀντιχορηγοῦντος.—Vol. i. p. 18

\* Thus Aristophanes exhibited three different editions of the *Numbes*, the *Plutus*.

† See above, p. 120.

‡ Aul. Gell. vii. 5.

§ Plut. Rhet. Vit.

|| Τῷ δὲ μήκῳ ὅρος, πρὸς μὲν τὰς ἀγῶνας καὶ τὴν αἴσθησιν, ἢ τῆς τέχνης γὰρ ἴδει ἑκατὸν τραγωδίας ἀγωνίζεσθαι, πρὸς κλεψύδρας αὖ ἡγωνίζοντο, ἢ ἄλλοτε φασιν.—Aristot. § 16. See Tyrwhitt and Hermann in l. c.

¶ Yet that number seems to have been a fixed thing: so Aristotle. Εἴη δ' αὖ τούτο, ἢ τῶν μὲν ἀρχαίων ἐλάττω αἱ συστάσεις εἶεν, πρὸς τε τὸ τραγωδιῶν τῶν εἰς μίαν ἀκρόασιν τιθεμένων παρήκοιεν. Poet Tyrwhitt's note. If each tribe furnished but one choragus, and not, to have supposed, one for each different kind of contest, the number of candidates could scarcely have exceeded three. For there seem nevertheless less than three or four distinct kinds of choruses at the great Dionysia, which, when portioned out amongst the ten choragi, could not be of more than three or four choragi to the tragic competitors; which with all that is elsewhere mentioned on this head, for we seldom than three candidates recorded, and probably this was in general the number of exhibitors. Aristophanes, indeed, had on one occasion *four* rival comedies (Argum. iii. in Plut.); but this was, in all likelihood, at the *Lenaia*, not a single tragedy had been offered for representation, and, consequently, a proportion of choruses would be left disengaged for comic candidates.

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## SECTION II.

### THEATRE, AUDIENCE, &c.

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#### I.

#### *Theatre.*

IN the days of Thespis the audience crowded round his dramatic wain, without any provision being made for their comfort and accommodation. When the Drama became more refined, and its exhibitions were now stationary in the city \*, a theatre of wood was erected. This † happening to fall during a representation in which Pratinas and Æschylus were candidates, a large edifice was constructed of stone within the *Ληναῖον*, or enclosure dedicated to Bacchus, and near the citadel. It was in this theatre that the masterpieces of Æschylus, Sophocles, and Euripides were exhibited. Here, too, the contests of the Cyclian and other choruses took place.

To form an accurate conception of the Athenian Theatre in all its minutiae, as it stood in the days of Pericles, is now scarcely practicable. The only detailed accounts left us on this subject are that of Vitruvius, the architect of Augustus, and that of Julius Pollux, who flourished two centuries later. From their descriptions, however, aided and explained by a reference to the well-preserved remains of the theatres in Herculaneum, Pompeii, Tauromenium, &c., Schlegel has drawn up the following statement, which is probably, in all the main particulars, sufficiently correct; and which, along with the engraved ‡ plan, will give a tolerably distinct idea of an ancient Greek theatre.

\* Photius in *Ἱστορία*.

† Liban. *Argum.* in Demosth. *Olynth.* i. Suidas in *Πρατίνης*.

‡ The annexed plan of a Greek Theatre was drawn up from a consideration of the principal notices left us by the ancients, assisted and illustrated by a personal inspection of the two theatres at Pompeii.

#### *Explanation of the Plate.*

ΔΔΔ, the *corridor*, on a level with the summit of the concave declivity, along the sides of which the semicircular rows of seats (ΣΣΣ) are constructed.

“ \* When we hear the word *theatre* we naturally think of what bears the same name among us, and yet nothing can be more different from our theatre in its entire structure ; and if in reading Greek dramas we think of our stage, and refer them to it, we must view them in an entirely false light, even if it were on this account alone. The theatres of the Greeks were quite open above, and their plays were always represented in broad daylight, and in the open air. † Among the Romans, indeed, in later times the spectators were protected from the sun by a covering stretched over them, but luxury hardly ever got so far among the Greeks. This arrangement seems very uncomfortable to us ; but the Greeks were a people who had by no means become effeminate, and we must not leave out of our consideration the fineness of their climate. If a storm or sudden shower of rain came on, the play was interrupted, otherwise they preferred putting up with an accidental inconvenience to destroying all the cheerfulness of a religious and popular festival, which their dramatic exhibitions were, by being stewed up in a close theatre (*a*).

“ It would have appeared to them still more incongruous to cover in the stage, and imprison gods and heroes in dark rooms lighted up with great trouble. An action, which in so masterly a manner gave strength to their belief in their affinity to heaven, ought also to proceed with no canopy but the sky, as it were before the

Z, the *corridor*, which intersects the cunei of seats, formed by the stairs ( $\mu \mu$ ), branching off from the orchestra.

$\alpha$ . The main entrance in the back wall of the scene.

$\beta$ .  $\gamma$ . The two side entrances.

$\delta$ . The entrance upon the *λογίῃον*, for those coming from the city.

$\epsilon$ . The entrance from the orchestra, for those coming from the country.

$\Omega$ . The room behind the *προσκήνιον*, where the murders, &c. were supposed to take place, which were only intimated to the audience by the cries from within, or the narration of some actor.

$\omega\omega$ . Passages, on a level with the orchestra, leading out of the theatre.

• Schlegel, Vol. i. p. 76, &c.

† Lucret. iv. 73. vi. 108. Plin. xix. i. 6. xxxvi. 15—24.

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(*a*) They took care to select a fine situation. The theatre at Tauromenium, now Taormino, in Sicily, of which the ruins are yet to be seen, was so contrived, that the prospect over the background of the stage reached as far as Etna.—Schlegel's note.

eyes of the gods; for, says Seneca, a brave man struggling with misfortune is a sight worthy of them. Tragedy, and the old comedy at least suffered but little from the inconveniences which have been alleged to be so great, and which many modern critics assert to have arisen from the poets being compelled always to lay the scene of their pieces before houses, and hence committing many improprieties. For the Greeks, as we see at this day among the southern nations, lived much more in the open air than we do, and hence transacted much in public places that with us is usually transacted in our houses. Moreover the scene did not represent a street, but a front court belonging to the house, in which stood an altar on which they offered sacrifice to their tutelary gods. Here, therefore, women, who among the Greeks lived so retired, even unmarried ones, might appear. It was by no means impossible also for them to give the spectator a view of the interior of the houses; this was effected, as we shall immediately see, by the *encyclema*. But the chief reason was, that in the republican way of thinking among the Greeks publicity was essential to every serious and important transaction. This was shown by the introduction of the chorus; whose presence at many occurrences which are considered as secrets, has also been judged of and censured according to notions of propriety which were then not current.

“The theatres of the ancients were constructed on a colossal scale when compared with the smallness of ours; partly in order to be able to contain the assembled people, together with the strangers flocking to the festivals, and partly because, in this particular also, they suited the majesty of the pieces represented in them, which could be viewed only at a respectful distance. The seats of the spectators consisted of benches, which rose in proportion to their distance behind the semicircle of the *orchestra* (the part that we call the *pit*), so that almost all could see with equal convenience. The loss of effect caused by distance was almost made up for by different methods of artificially strengthening what was represented to the eye and the ear; which methods consisted in masks, and the force thereby bestowed on the voice, and in the heightening of the figure by means of buskins. Vitruvius also mentions receptacles of sound \* scattered up and down

\* Vitruv. v. 5. Aristotle (Probl. § xl.) is of opinion that empty vessels and wells tend in no small degree to assist the voice.

the building, about which interpreters are greatly at variance. In general we may assume that the theatres of the ancients were built on excellent acoustic principles.

“The lowest bench of the amphitheatre was still considerably elevated above the orchestra, and the stage was situated at an equal elevation opposite to it. The semicircle of the orchestra, which was beneath, contained no spectators, and had a different destination. This was not the case indeed among the Romans \*, but we do not here regard their theatrical arrangements.

“† The *stage* consisted of a strip, which extended from one end of the building to the other, and was far from being deep in proportion to its breadth. This was called the *Logeum*, in Latin *pulpitum*; and the persons who were speaking generally stood in the middle of this. The *scene* turned inward behind the centre, and was of a square form, but less deep than broad. The space which was enclosed by it was called the *proscenium*. The upper part of the *logeum*, on the right and left hand of the scene, had, both in front of its margin, which reached as far as the orchestra, as well as behind it, a wall which was adorned, not with the de-

\* Speaking of the construction of a Roman theatre, Vitruvius says, “Ita latius factum fuerit pulpitum, quàm Græcorum, quod omnes artifices in scenam dant operam, in orchestrâ autem Senatorum sunt sedibus loca destinata.” V. 6. Again—“Ampliores habent orchestra Græci, et scenam recessiorem minoreque latitudine pulpitum, quod λογεῖον appellant: ideoque apud eos Tragici et Comici Actores in scenâ peragunt, reliqui autem artifices suas per orchestra præstant actiones, ideoque ex eo *Scenici* et *Thymelici* Græcè separatim nominantur.”—V. 8.

† Jul. Pollux, iv. 19.—Besides the divisions of the theatre enumerated by Schlegel, which are now pretty well ascertained, there were two other parts, called τὰ ὑποσκήνια and τὰ παρασκήνια, concerning the nature and situation of which much difference of opinion exists. Groddeck, in a dissertation upon the subject, printed in the *Analecta Literaria* of Wolfe, 1818, and reprinted in the *Miscellanea Dramatica*, Grant, Cambridge, comes to this conclusion, that by the word παρασκήνια “neque latera scenæ, neque conclavia quædam histrionum ad vestes mutandas usibus destinata significari, sed magnos ab utrâque ædificii parte aditus illos, inter theatrum proprie dictum et pulpitum sitos, qui extrorsum venientibus patebant.” *Miscell. Dramat.* p. 222. With respect to the ὑποσκήνιον, Groddeck, after controverting the opinions which would identify it with the front of the λογεῖον, or place it in the orchestra, supposes “locum scenæ propriè sic dictæ (i. e. extremo proscenii parieti), ab anteriore parte, proximum, partim a fronte, partim ab utroque latere, (unde ὑποσκήνια numero multitudinis) hyposcenii nomine appellatum fuisse. Is enim locus,” he continues, “aptus et idoneus videbatur columnarum ornamentis, quibus porticus inædificarentur magnificæ, et in quarum spatiis intervallisque statuæ ponerentur et imagines. Quæ quidem spatia actores, e triplici scenæ januâ exeuntes, quum transissent, ad proscenium et pulpitum, e ligno ad tempus constructa, pervenisse putandi sunt.” P. 232.

corations of a scene. but merely with the ornaments of architecture. This wall, which was sometimes quite plain, reached to the level of the highest benches on which the spectators sat.

“ • The scenery was arranged in such a manner that the principal object, which was supposed to be near, was placed in the back-ground, while distant prospects occupied the sides; the reverse of which usually takes place with us. The following was also an unvarying rule: the town was represented on the left hand, to which appertained a palace, a temple, or whatever else occupied the centre; on the right was an open space, a landscape, a chain of mountains, sea-coast, &c. The side scenes were composed of triangles which turned round an axis fastened beneath; and in this manner the scene might be changed (*a*).

“ It is probable that in the decorations of the back-ground many things were actually introduced, which with us are only painted. If a palace or a temple was represented, an altar was placed in the proscenium, which served several purposes in the representation of a piece.

“ The scene was generally architectural, but it was frequently a real landscape painting, as in the *Prometheus*, where it represented Caucasus, or in the *Philoctetes*, where it represented the desert isle of Lemnos, and the rock with its cave. It is clear, from a passage in Plato, that the Greeks had carried the illusion of theatrical perspective much farther than some are willing to allow them, arguing

• The stage, as Vitruvius informs us, presented three different styles of scenery, according as tragedy, comedy, or the satyric drama was exhibited. “ Genera sunt scenarum tria, unum quod dicitur tragicum, alterum comicum, tertium satyricum. Horum autem ornatus sunt inter se dissimiles, disparique ratione: quod tragicæ deferuntur columnis, fastigiis et signis, reliquisque regalibus rebus. Comicæ autem ædificiorum privatorum et mœnianorum habent speciem, perspectusque fenestris dispositos communium ædificiorum rationibus. Satyricæ vero ornantur arboribus, speculantia, montibus, reliquisque agrestibus rebus, in topiarii operis speciem deformatis.”  
V. & With respect to the invention of scene-painting, see above, pp. 88 and 118.

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(*a*) We are told by Servius, in a note on Virgil, that a change of scene was effected, partly by turning round, and partly by drawing back. The former holds good of the side scenes, the latter of those in the centre of the back-ground. The wainscot opened in the middle, and made room for another painting within it to be seen. However, every part of the scene was not changed at once.—*Schlegel's* note.

from sundry wretched landscapes which have been discovered at Herculaneum.

“ At the back of the scene there was one large and principal entrance and two smaller ones \*. It is asserted, that by this means it could immediately be known whether an actor had to perform a first-rate or an inferior part, as in the former case he came on through the middle entrance, and in the latter by one of the side ones. But this must be understood with the distinction, that it was conformable to the economy of the piece. Since there was usually a palace at the back of the scene, in which the royal and principal personages dwelt, they naturally passed through the great gate, while, on the contrary, the servants lived in the wings. There were, however, two other entrances †; one at one end of the logeum, the side on which the inhabitants of the town came on; and the other below, near the orchestra, which was the side for those who were supposed to come from a distance; they mounted a flight of stairs which were on the orchestra-side of the logeum, and which might represent different things according to circumstances. These side entrances therefore immediately showed from whence the actor was supposed to come; it is obvious that it might happen that the principal personages might be obliged to make use of the two last-mentioned entrances. From the situation of these entrances we must explain many passages in the ancient dramas, where the persons who are standing in the centre see others coming long before they are near.

“ † A flight of steps was fixed somewhere under the seats of the spectators, which was called Charon's staircase, by which, without

\* Τριῶν δὲ τῶν κατὰ τὴν σκηνὴν θυρῶν, ἡ μέση μὲν, βασιλείον, ἢ σπήλαιον, ἢ οἶκος ἔνδοξος, ἢ πᾶν τὸ πρωταγωνιστοῦν τοῦ δράματος. ἡ δὲ δεξιὰ, τοῦ δευτεραγωνιστοῦντος καταγύγιον. ἡ δὲ ἀριστερά, ἢ τὸ εὐτελέστατον ἔχει πρόσωπον, ἢ ἱερὸν ἐξηρημαμένον, ἢ ἀοικὸς ἐστίν. ἐν δὲ τραγωδίᾳ, ἡ μὲν δεξιὰ θύρα, ξενῶν ἐστίν. εἰρκτὴ δὲ, ἢ λαιά. Pollux, iv. 19. A little before, he says, ἐπὶ δὲ τῆς σκηνῆς, καὶ ἀγυιεύς ἔκειτο βωμὸς πρὸ τῶν θυρῶν.

† Παρ' ἐκάτερα δὲ τῶν δυὸ θυρῶν τῶν περὶ τὴν μέσην, ἄλλαι δυὸ εἶεν αὖ, μία ἐκατέρωθεν, πρὸς ἃς αἱ περίακτοι συμπεπήγασιν. ἡ μὲν δεξιὰ τὰ ἐξω πόλειωσ, δηλοῦσα, ἡ δ' ἀριστερά, τὰ ἐκ πόλειωσ, μάλιστα τὰ ἐκ λιμένος, καὶ θεοὺς τε θαλαττίους ἔπαγει, καὶ πάνθ' ὅσα ἐπαχθέστερα ὄντα ἡ μηχανὴ φέρειν ἀδυνατεῖ. Τῶν μέντοι παρόδων, ἡ μὲν δεξιὰ ἀγρόθεν, ἡ ἐκ λιμένος, ἢ ἐκ πόλειωσ ἄγει· οἱ δὲ ἀλλαχόθεν πεζοὶ ἀφικνούμενοι, κατὰ τὴν ἑτέραν εἰσίσαισι. εἰσελθόντες δὲ κατὰ τὴν ὀρχήστραν ἐπὶ τὴν σκηνὴν διὰ κλιμάκων ἀναβαίνουνσι. —Ibid.

‡ Αἱ δὲ χαρώνιοι κλίμακες, κατὰ τὰς ἐκ τῶν ἰδωλίων καθόδους κίμνται, τὰ εἰδωλα ἀπ' αὐτῶν ἀναπέμκουσι. —Ibid.

being remarked by the spectators, the shades of the departed ascended into the orchestra, and then mounted the stage. The front of the Logeum sometimes represented the sea-shore. Moreover the Greeks well knew how to make use of and bring into play that which lay beyond the reach of scenic decorations. Thus, I do not doubt that in the *Eumenides*, the spectators were twice addressed as the people assembled and present ; once by the Pythian priestess, when she exhorts the Greeks to announce that they are about to consult the oracle ; the second time, when Pallas, by the herald, enjoins silence to the people at the trial which is about to be held. So also those frequent addresses to heaven were incontrovertibly directed to the real sky ; and when Electra, on first coming on, exclaims, ‘ O holy light ! and thou air, equally spread over the earth ! ’ she perhaps turned herself towards the sun which was then rising. The whole of this method of proceeding is much to be praised ; modern critics may, if they choose, blame the mixture of the real and the fictitious as destroying the illusion ; but they misunderstand the very essentials of illusion, as far as it can be aimed at by artificial representation. For a picture really to have this illusion, that is, to deceive our sight by seeming to be real, we ought not to see its limits, but look at it through some hole ; the frame immediately shows it to be a picture. In scenery it is impossible to avoid using a contrivance similar to the frame, namely, an architectural setting. It is therefore far better not to attempt to disguise this, but renouncing that sort of deception, whenever it is advantageous, to pass the bounds of that ornamental and merely conventional method. Above all, it was a principle among the Greeks, either to desire a sound and accurate representation in every imitation on the stage, or, where this was not possible, to content themselves with merely symbolical allusions.

“ \* The machinery by which gods floated in the air, or men were snatched from the earth †, was fixed behind the top of the walls on both sides of the stage, and therefore removed from the eyes of the spectators. Æschylus already made great use of it in the *Prometheus*, where he not only makes Oceanus come forward through

\* Ἡ μηχανὴ δὲ θεοὺς δείκνυσσι, καὶ Ἡρώς τοὺς ἐν αἵρι.—Poll. iv. 19. In comedy this machine was called κράδη.—Ib.

† Ἡ δὲ γέρανος, μηχανήματι ἐστὶν ἐκ μυτιώρου καταφερόμενον, ἐξ ἀρπαγῆ σώματος, ὃ κίχρηται ἢ Ἡὼς ἀρπάζουσα τὸ σῶμα τοῦ Μίμνονος.—Ib.

the air on a griffin, but brings on the whole chorus of ocean nymphs, which must have consisted of at least fifty persons, riding in a winged chariot. There were also trap-doors on the stage, contrivances \* for thunder and lightning, and for seeming to throw down or burn a house, and many others.

“† An upper story could be added to the back scene, so as to raise it when it was wished to represent a tower with a distant look-out, or any thing else of the sort. The *encyclema* could be pushed forward behind the large centre entrance; a machine, which representing a semicircle within, and being covered above, showed the spectators the objects contained in it as if they were in a house. This was made use of to produce situations of great theatrical effect, of which many pieces afford an example. Of course, in this case, the folding doors of the entrance remained open, or the curtain which covered them was drawn up. A stage curtain, (which, however, as may be clearly seen from a description in ‡ Ovid, was not let down, but drawn up from below,) is mentioned both by Greek and Latin writers; indeed, the Latin name *aulæum* is borrowed from the Greek. Nevertheless I conjecture that, on the Attic stage, the curtain was not customary in the beginning of the act. In the pieces of Æschylus and Sophocles it is plain that the stage is unoccupied at the commencement, as it is again at the end, and seems to have required no preparation to draw off the eyes of the spectators.

“On the contrary, in many pieces of Euripides, and perhaps in the *Œdipus Tyrannus*, the stage is immediately peopled, and ex-

\* Τὸ δὲ βροντεῖον, ὑπὸ τὴν σκηνὴν ὀπισθεν, ἄσκοι ψήφων ἔμπλεοι διωκόμενοι φέρονται κατὰ χαλκωμάτων.—Ib. The κεραινοσκοπεῖον, Pollux merely states to be περίακτος ὑψηλή, which, according to Kuhn, “instar speculæ fuit, unde Jupiter fulmina vibrabat.”

† Ibid. Besides the machinery already mentioned, Pollux enumerates several other stage-contrivances; such as the θειολογεῖον, a kind of platform, probably enveloped with clouds, on which the deities appeared; the αἰώραι, or ropes, which, suspended from above, served to support gods or heroes, who were to seem passing through the air. There were also the σκοπή, the τεῖχος, the πύργος, and the φρυκτώριον, for the watchman or spectator, supposed to be viewing some object at a distance; the καταβλήματα, or scenes painted on wood or canvas fixed to moveable machines, and representing a mountain, a river, the ocean, &c.; the ἡμικύκλιον, which exhibited the view of a city, or persons swimming in the sea; the στροφεῖον, in which were the heroes, ἢ τοὺς εἰς τὸ θίον μεθιστηκότας, ἢ τοὺς ἐν πελάγει, ἢ πολέμῳ τελευτῶντας.

‡ Met. iii. 111.



by short intervals. \* During the performance the people regaled themselves with wine and sweetmeats. † The two oboli each paid at the entrance seems to have gone to the ἀρχιτεκτων; who, perhaps, in return for this engaged to keep the theatre in repair, and to furnish the machinery; for the choragi appear to have supplied little more than the dresses. ‡ This master of the works used sometimes to give an exhibition gratis, and sometimes to distribute tickets which entitled the bearer to free admission. § The number of spectators in the Athenian theatre amounted occasionally to thirty thousand. This immense assembly were wont to express in no gentle terms their opinion of the piece and actors. || Mur-

\* Athenæus, after noticing this practice amongst the Athenian spectators, adds—  
 Αἶγυ δὲ περὶ τούτων ὁ Φιλόχορος ἔτιωσι· Ἀθηναῖοι τοῖς Διονυσιακοῖς ἀγῶσι, τὸ μὲν πρῶτον ἡριστηκότις καὶ πιπυκότης ἰβιάδιζον ἐπὶ τὴν θίαν, καὶ ἰστιφανωμένοι ἰθιῶμεν· παρὰ δὲ τὸν ἀγῶνα πάντα οἶνος αὐτοῖς ὠνοχοῖτο, καὶ τραγήματα παρεφέρετο, καὶ τοῖς χοροῖς εἰσιῶσι ἐνέχουσι πίνειν, καὶ διηγωνισμένοις δὲ ἐξεπορεύοντο ἐνέχουσι πάλιν.—xi. p. 465. This account does not altogether agree with the representation of Aristophanes, who speaks of his spectator as having come to the theatre impransus, and as having nothing to eat whilst sitting there:

Χορ. Οὐδὲν ἴστ' ἄμεινον ἔδ' ἥδιον ἢ φῦσαι πτιρά.  
 Αὐτίχ' ὑμῶν τῶν θεατῶν εἰ τις ἦν ὑπέπτερος,  
 Εἶτα πεινῶν τοῖς χοροῖσι τῶν τραγωδῶν ἤχθετο,  
 Ἐκπειτόμενος ἂν ἔτος ἤξιστησεν ἰλθὼν δικάδει,  
 Κατ' ἂν ἐμπλησθὴς ἐφ' ἡμᾶς αὐθις αὐτὸν κατίπτατο.

Aves, 785, &c.

The richer spectators used to have cushions placed on the marble benches for their accommodation: Καὶ τοῦ παιδὸς ἐν τῷ θεάτρῳ ἀφελόμενος τὰ προσκεφάλαια, αὐτὸς ὑποστρώσαι. Theophrast. Char. ii. It appears, too, that peculiar seats were allotted to the magistrates, and the different classes among the citizens: Τοῦ δὲ θεάτρου καθῆσθαι, ὅταν ἡ θία, πλησίον τῶν στρατηγῶν. Id. v. The word Βουλευτικῶν occurs in the Aves of Aristophanes, v. 796, on which the Scholiast observes—οὗτος τόπος τοῦ θεάτρου, ὁ ἀνειμένος τοῖς βουλευταῖς, ὡς καὶ ὁ τοῖς ἐφήβοις Ἐφηβικός. See also Eq. 702-4.

† See the quotation from Demosthenes above, p. 216, note.

‡ Καὶ ἐπὶ θίαν ἡνίκα ἂν δέη πορεύεσθαι, οὐκ ἔαν τοὺς ὕμεις, [ἀλλ'] ἡνίκα προῖκα ἀφίῃσι οἱ θεατρῶναι. Charact. xi.

Theophrastus mentions this as one of the marks of ἀπρόνοια in a person, Καὶ ἐν θεάμασι δὲ τοὺς χαλκοὺς ἐκλέγειν, καθ' ἕκαστον παρίων καὶ μάχεσθαι τοῖς τὸ σύμβολον φέρουσι, καὶ προῖκα θεωρεῖν ἀξιοῦσι. Charact. vi. Among the relics from Pompeii and Herculaneum preserved in the Studii at Naples, is an oblong piece of metal, about three inches in length and one in breadth, inscribed with the name Ἀισχύλος. This was perhaps the σύμβολον of Theophrastus.

§ Plato, Symp.

|| Demosthenes, in his sarcastic rehearsal of his rival's early life, thus adverts to his situation as a player—Μισθώσας σαυτὸν τοῖς βαρυστῆνοις ἐπικαλουμένοις ἐκείνοις ὑποκριταῖς, Σιμόλῳ καὶ Σωκράτει, ἑρριταγωνίστεις, σῦκα καὶ βότρυς καὶ ἐλάας συλλέγων ὥσπερ ἐπωράνης ἐκ τῶν ἀλλοτρίων χωρίων, πλείω λαμβάνων ἀπὸ τούτων τραύματα ἢ τῶν

murs, jeers, hootings, and angry cries, were directed in turn against the offending performer. They not unfrequently proceeded still further; sometimes compelling the unfortunate object of their dissatisfaction to pull off his mask and expose his face, that they might enjoy his disgrace; sometimes assailing him with every species of missile at hand, they drove him from the stage, and ordered the herald to summon another actor to supply his place, who, if not in readiness, was liable to a fine. On the other hand, when the impetuous spectators happened to be gratified, the clapping of hands and shouts of applause were as loud as the expression of their displeasure. \* In much the same manner the dramatic candidates themselves were treated †.

ἀγώνων, οὗς ὑμεῖς περὶ τῆς ψυχῆς ἡγωνίζεσθε· ἦν γὰρ ἀσπονδος καὶ ἀκήρυκτος ὑμῶν πρὸς τοὺς θεατὰς πόλεμος, ὑφ' ᾧ πολλὰ τραύματα' εἰληφὼς εἰκότως τοὺς ἀπείρους τῶν τειούτων κινδύνων ὡς δειλοὺς σκώπτεις. De Coronâ, vol. iv. p. 345. Again—Ἐτριταγωνίσταις, ἐγὼ δ' ἐθροῦν· ἐξέπιπτεώς, ἐγὼ δ' ἐσὺρίττον. p. 346.

From the pelting usually given bad performers, the following lines of Machon, the comic poet, (Athen. vi. p. 245) derive their point:

Κακὸς τις ὡς εἶκε κιθαρωδὸς σφόδρα,  
Μέλλων ποτ' οἰκοδομεῖν τὴν οἰκίαν, φίλον  
Αὐτοῦ λθούς ᾗτησεν. Ἀποδώσω δ' ἐγὼ  
Αὐτῶν πολὺ πλείους, φησὶν, ἐκ τῆς δειξίως.

Ἐκ τῆς δειξίως signifies—after I have exhibited a specimen of my skill in the theatre. See also Theophrast. Charact. xi., Plato de Leg. iii.

\* See the case of Euripides (above, p. 136.), and the anecdote of Diphilus, the comedian. Athen. xiii. p. 583. f.

† It has been a question whether the Grecian women were present at dramatic representations. That they were wont to form part of the tragic audience seems a point sufficiently established. Whatever may be the truth respecting the story of the Furies in Æschylus, the story itself could not have been invented had Grecian females never visited the theatre. Pollux, too, has recorded the term *θεάτρια*, a *spectatress*. Plato speaks of tragedy as *ῥητορικὴν τινα πρὸς δῆμον τοιῷτον οἶον παιδῶν τε ὁμῶ καὶ γυναικῶν καὶ ἀνδρῶν καὶ δούλων καὶ ἐλευθέρων*. Gorg. LVII.—Elsewhere (De Leg. ii.) he numbers amongst the spectators of tragic exhibitions αἱ πεπαιδευμένας τῶν γυναικῶν. Upon the lines in Aristophanes (Eccles. 21—23),

Καταλαβειν δ' ἡμᾶς ἰδρας  
Ὡς Σφυρόμαχος ποτ' εἶπεν, εἰ μέμνησθ' ἴτι·  
Δεῖ τὰς ἑταίρας ἐγκαθίζομένας λαθεῖν,

the Scholiast remarks—Ὁ δὲ Σφυρόμαχος ψήφισμα εἰσηγήσατο, ὥστε δεῖν τὰς γυναῖκας τὰς ἑταίρας χωρὶς τῶν ἐλευθέρων καθίζεσθαι. οἱ δὲ ὅτι τὰς γυναῖκας καὶ τοὺς ἀνδρας χωρὶς καθίζεσθαι. These testimonies will probably be deemed sufficient to prove the presence of females at the tragic exhibitions: whether the same was the case at the comic is doubtful. Aristophanes on one occasion (Pax, 963—967), does speak as if part of his auditors were females:

Οἷα.

τῶν Διωμένων

Οὐκ ἴσταιν εὐδελς, ὅστις οὐ κριθὴν ἔχει.

Τρ. Οὐχ αἱ γυναῖκες ἔλαβον ;

It has been suggested, however, "that their presence might possibly be feigned to give a handle for the coarse joke," with which the servant replies to Trygæus. At any rate, this single passage, exceptionable as it is on the score of positive evidence, will perhaps scarcely outweigh the argument on the other side of the question ; which is drawn from the general silence of Aristophanes with respect to the presence of women at his representations. In his *parabases*, accustomed as he is to distinguish his audience according to their several ages, and otherwise, we never remark any mention of females. In his numerous side-blows at individuals amongst the spectators, not one is aimed at a woman. Yet the comedian would not have been likely to neglect the many opportunities for raillery and witticism, which the presence of females would have given him.

## SECTION III.

### ACTORS, CHORUS, &c.

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#### I.

#### *Actors.*

\* In the origin of the drama the members of the chorus were the only performers. † Thespis first introduced an actor distinct from that body. ‡ Æschylus added a second, and Sophocles a third actor ; and this continued ever after to be the legitimate number. § Hence, when three characters happened to be already on the stage, and a fourth was to come on, one of the three was obliged to retire, change his dress, and so return as the fourth personage. || The poet, however, might introduce any number of *mutes*, as

\* See above, p. 101.

† Thespis was his own actor. See above, p. 104.

‡ See above, p. 118. “ Neque vero diffitendum est Æschylum, in tragœdiis adhuc superstitionibus, tres histriones in scenâ simul colloquentes exhibuisse : v. c. in Choephoris, a 665 ad 716. Sed hoc, opinor, non fecit nisi post Sophoclem, et ab illo edoctus, a quo etiam duodecim ad minimum ante mortem suam annis in tragico certamine victus est.”—Tyrwhitt in Aristot. § 10. The commentator goes on to observe that in the Choephoroe there are apparently, on one occasion (v. 900, &c.), not less than four *speaking* actors on the stage at once,—Clytemnestra, Orestes, the Ἐξάγγελος, or extra-messenger, and Pylades: a difficulty which is cleared up by the Scholiast, who, as happily amended by Tyrwhitt, tells us—μετισκείαται ὁ Ἐξάγγελος εἰς Πυλάδην, ἵνα μὴ δ' λέγωσιν ;—the extra-messenger quitted the stage after v. 886, changed his dress, and came on again transformed into Pylades before v. 900. The necessity for such changing must often have occurred. “ Cum autem tota Tragœdia per tres histriones ageretur, necesse est ex iis unum aliquem duas aut plures personas sæpius induisse ; ad quod respicit Lucianus, Νεικυομ. c. xvi. p. 479. Καὶ ὁ αὐτὸς, εἰ τύχοι, μικρὸν ἔμπροσθεν μάλα σεμνῶς τὸ τῷ Κίκρόπος ἢ Ἐρεχθίδος σχῆμα μιμησάμενος, μετ' ὀλίγον οἰκίτης προῆλθεν ὑπὸ τῷ ποιητῷ χειλιευμένος.”—Tyrwhitt, l. c.

§ See the preceding note. The same practice was enforced on the Roman stage ;

*Neu quarta loqui persona laboret.*

|| The word ἑσκιυα occurs in Hesychius, by whom it is explained—τὰ περιπόμνα πρόσωπα ἐπὶ σκηνῇ. Dr. Blomfield (Mus. Crit. vi. p. 206.) interprets the term thus,—ἑσκιυα, *the supernumerary figures introduced upon the stage* ;—understanding by *figures*, images dressed up as soldiers, servants, &c. This explanation he thinks

guards, attendants, &c. The actors were called \**ὑποκριταὶ* or †*δγωνισταὶ*. They took every pains to attain perfection in their art: ‡ to acquire muscular energy and pliancy they frequented the palæstra, § and to give strength and clearness to their voice they observed a rigid diet. An eminent performer was eagerly sought after and liberally rewarded. || The celebrated Polus would sometimes gain a talent (or nearly £200) in the course of two days. The other states of Greece were always anxious to secure the best Attic performers for their own festivals. They engaged them long beforehand, and ¶ the agreement was generally accompanied by a stipulation, that the actor, in case he failed to fulfil the contract, should pay a certain sum. \*\* The Athenian government, on the other hand, punished their performers with a heavy fine if they absented themselves during the city's festivals. Eminence in the histrionic profession seems to have been held in considerable estimation in Athens at least. †† Players were not unfrequently sent, as the representatives of the republic, on embassies and deputations. They were, however, as a body, men of

is confirmed by a passage of Hippocrates, *Νόμος*, p. 19, ed. Basil; *ὁμοίότατοι γὰρ εἰσιν οἱ τοιοῦδε τοῖσι παρεισαγομένοισι προσώποισιν ἐν τῇσι τραγωδίῃσιν· ὡς γὰρ ἐκείνοι σχῆμα μὲν, καὶ στολὴν, καὶ πρόσωπον ὑποκριτῶ ἔχουσιν, ἢ κ' εἰσι δὲ ὑποκριταί, ἄτω καὶ οἱ ἡγεῖται, φήμη μὲν, πολλοί, ἔργῳ δὲ πάγχυ βαιοί.* This interpretation has, however, been deemed faulty. It has been thought that neither the words of Hesychius, nor the expressions of Hippocrates necessarily or naturally convey such a meaning; but rather that the *ἔκσκινα* were *living* mutes, and not dressed up figures. Hippocrates would scarcely have used the masculine pronoun *ἐκείνοι* in referring to the preceding *πρόσωπα*, unless those *πρόσωπα* had been real men.

\* *ὑποκρίνισθαι* was originally *to answer* (Herodot. i. 78 et passim); hence, when a locutor was introduced who *answered* the chorus, he was called *ὁ ὑποκριτής*, or *the answerer*; a name which descended to the more numerous and refined actors in after days. Subsequently *ὑποκριτής*, from its being the name of a performer assuming a feigned character on the stage, came to signify a man who assumes a feigned character in his intercourse with others, a *hypocrite*.

† *Æschines*, *Cont. Ctesiph.* vol. iii. p. 472. The three actors were termed *πρωταγωνιστής*, *δευτεραγωνιστής*, *τριταγωνιστής*, respectively, according as each performed the principal or one of the two inferior characters.

‡ *Cic. Orat. cap. iv.*

§ *Plato. de Leg. lib. ii.*

|| *Plut. in Rhet. Vit.*

¶ *Æschines de fals. Legat.*

\*\* *Plut. in Alex.*

†† Thus the actor Aristodemus was sent on an embassy to Philip of Macedon. *Æschines de fals. Legat.* vol. iii. p. 347. Others took a distinguished part in the assembly. *Demosth. de fals. Leg.* vol. iv. p. 377. In earlier times *Æschylus*, the grave and high-minded warrior, thought it no degradation to appear on the stage as an actor, and *Sophocles* more than once played subordinate characters in his own dramas.

loose and dissipated character, and as such were regarded with an unfavourable eye by the moralists and philosophers of that age \*.

## II.

### *Chorus.*

The chorus, † once the sole matter of exhibition, though successively diminished by Thespis and Æschylus, was yet a very essential part of the drama, during the best days of the Greek Theatre. The splendour of the dresses, the music, the dancing, combined with the loftiest poetry, formed a *spectacle* peculiarly gratifying to the eye, ear, and intellect of an Attic audience. The number of χορευταὶ was probably at first indeterminate; afterwards, according to ‡ Pollux, it was fixed by law at fifteen in tragedy and twenty-four in comedy. § The situation assigned the chorus was the orchestra, || whence it always took a part in the action of

\* See an anecdote recorded by Aulus Gellius of Aristotle, where the philosopher stigmatizes the players of his day as ignorant, intemperate, and unworthy of a respectable man's company.

† See above, pp. 101, &c.

‡ Jul. Pollux, iv. The common account, which refers the legal determination of the number in the chorus to the consequences produced by the chorus of fifty furies, at the representation of the *Eumenides*, may perhaps be erroneous.—See Dr. Blomfield's preface to the *Persæ*, pp. xxi, &c.

§ Jul. Poll. The choristers entered the orchestra preceded by a player on the flute, who regulated their steps, sometimes in single file, more frequently three in front and five in depth, (κατὰ στοίχους), or vice versa, (κατὰ ζυγά), in tragedy; and four in front by six in depth, or inversely, in comedy. Its first entrance was called παράδος; its occasional departure, μετανάστασις; its return, ἐπιπάρδος; its final exit, ἄφοδος.—Jul. Poll. iv. 15.

|| According to the rules of the drama, the chorus was to be considered as one of the actors: Καὶ τὸν χορὸν δὲ εἶνα δεῖ ὑπολαβεῖν τῶν ὑποκριτῶν καὶ μῦθον εἶναι τοῦ ὅλου, καὶ συναγωνίζεσθαι.—Aristot. Poet. xviii. 21. Horace lays down the same law in describing the duties of the chorus:

*Actoris partes chorus officiumque virile*  
*Defendat: neu quid medios intercinat actus,*  
*Quod non proposito conducat et hæreat aptè.*  
*Ille bonis faveatque et consilietur amicis,*  
*Et regat iratos et amet peccare timentes;*  
*Ille dapes laudet mensæ brevis, ille salubrem*  
*Justitiam, legesque et apertis otia portis;*  
*Ille tegat commissa, deosque precetur et oret,*  
*Ut redeat miseris, abeat fortuna superbis.*

Epist. ad Pis. 193, &c.

the drama, joining in the dialogue through the medium of its *κορυφαῖος*, or leader. \* Sometimes, again, the chorus was divided into two groups, each with a coryphæus stationed in the † centre, who narrated some event, or communicated their plans, their fears, or their hopes; and sometimes, on critical occasions, several members of the chorus, in short sentences, gave vent to their feelings. Between the acts, the chorus poured forth hymns of supplication or thanksgiving to the gods, didactic odes upon the misfortunes of life, the instability of human affairs, and the excellence of virtue, or dirges upon the unhappy fate of some unfortunate personage; the whole more or less interwoven with the course of action. ‡ Whilst engaged in singing these choral strains to the accompaniment of flutes, the performers were also moving through dances in accordance with the measure of the music, passing, during the *strophe*, across the orchestra, from right to left; during the *antistrophe*, back, from left to right, and stopping, at the *epode*, in front of the spectators. § Each department of the Drama had a peculiar style of dance suited to its character. That of Tragedy was called *ἐμμέ-*

\* This division of the chorus was called *διχορία*; each division, *ἡμιχόριον*; and their responsive songs, *ἀντιχόρια*.

† Photius in *Τρίτος ἀριστοτελῆς*.—The inferior stations in the chorus were called *ὑπεώλκεια*;—*τῆς στάσεως χωρὰ αἱ ἄτιμοί*, as Hesychius; or, *χοροῦ ἐπονιδίστοι χωρεῖ*, as Xenophon expresses it. To guide the movements of the *στοῖχοι*, lines, called *γραμμαὶ*, were marked out along the floor of the orchestra. The *χοροδέκτης*, or *χοροπαις*, was the person who arranged the choristers in their proper places.—Jul. Pollux, iv. 15. Suidas in *Χοροδέκτης*.

‡ Argument. Schol. in Pindar. Etymol. Mag. in *Προσώδ*.

§ There perhaps is nothing in which the ancients more surpassed the moderns than in the perfection of their dancing. The accounts left us by eye-witnesses of the skill displayed in that art are almost incredible. Every passion of the mind was distinctly expressed in the movements of the body. (See above, p. 119, note.) The number of the ancient dances was very great, and their character as diversified. In the *ἐμμέλιον* prevailed the “*τὸ βαρὺ καὶ σιμνόν*,” (Athen. xiv. p. 631). The *κόρδαξ* was of a low and licentious nature (*φορτικὸς*. Ibid.); so much so, that Aristophanes on one occasion prides himself for having excluded it.

Ὡς ἔσκηψε τοὺς φαλακρῶς, οὐδὲ κ ὀ ρ δ α χ' ἔ ι λ κ υ σ ε ν.

Nubes, 540.

It appears that the *κόρδαξ* was by no means uniformly employed in comedy. The *σίμας* was a rapid, lively dance (*ταχυτάτην ὄσαν*. Ibid.), full of frolic and spirit, but without any expression of feeling. These were the three dramatic dances. Their poetry had three corresponding dances—*ἡ πυρρὴ*, *ἡ γυμνοπαιδική*, and *ἡ σιμαίη*. The first resembled the satyric, the second the tragic, the third the comic. (Athen. xiv. 630). Besides these six, Athenæus enumerates upwards of thirty others.

λεια; that of Comedy, κόρδαξ; that of the Satyric drama, σίκιννις. The music of the chorus was of varied kind, according to the nature of the occasion, or the taste of the poet. \* The Doric mood seems to have been originally preferred for Tragedy; it was sometimes combined with the Mixo-Lydian †, a pathetic mood, and therefore adapted to mournful subjects. ‡ The Ionic mood, also, was, from its austere and elevated character, well suited to Tragedy. § Sophocles was the first who set choral odes to the Phrygian mood. || Euripides introduced the innovations of Timotheus; for which he is severely attacked by Aristophanes in the *Ranæ*. ¶ The choruses were all trained with the greatest care during a length of time before the day of contest arrived. Each tribe felt intensely interested in the success of the one furnished by its choragus; and the choragi themselves, animated with all the energies of rivalry, spared no expense in the instruction and equipment of their respective choruses. \*\* They engaged the most celebrated choral performers, employed the ablest χοροδιδάσκαλοι to perfect the choristers in their music and dancing, and provided sumptuous dresses and ornaments for their decoration.

### III.

#### *Scenic Dresses and Ornaments.*

†† In the first age of the Drama, the rude performers disguised their faces with wine lees or a species of pigment called βατραχειὼν.

\* Its character was of a grave and lofty nature. Ἡ μὲν οὖν Δωρίος ἀρμονία τὸ ἀνδρῶδες ἐμφαίνει καὶ τὸ μεγαλοπρεπές, καὶ οὐ διακεχυμένον, οὐδ' ἱλαρὸν, ἀλλὰ σκυθρωπὸν καὶ σφοδρὸν, οὔτε δὲ ποικίλον οὐδὲ πολύτροπον.—Athen. xiv. p. 624.

† Plutarch. De Mus. p. 1136.

‡ Διόπερ οὐδὲ τὸ τῆς Ἰαστί γένος ἀρμονίας οὔτ' ἀνθηρὸν οὔτε ἱλαρὸν ἐστὶ, ἀλλὰ αὐστηρὸν καὶ σκληρὸν, ὅγκον δὲ ἔχον οὐκ ἀγεννῆ διὸ καὶ τῇ τραγωδίᾳ προσφιλεῖς ἡ ἀρμονία.—Athen. xiv. 625.

§ Vit. Anon. on the authority of Aristomenes.

|| See above, p. 142.

¶ Demosth. Cont. Mid. vol. iv. p. 580. See especially Antiph. περὶ Χορ., vol. i. p. 83.

The first tragic poets were their own χοροδιδάσκαλοι:—Φασὶ δὲ καὶ ὅτι οἱ ἀρχαῖοι ποιηταὶ Θέσπεις, Πρατίνιας, Καρκίνος, Φρύνιχος, ὀρχηστικοὶ ἐκαλοῦντο, διὰ τὸ μὴ μόνον τὰ ἑαυτῶν δράματα ἀναφέρειν εἰς ὀρχησιν τοῦ χοροῦ, ἀλλὰ καὶ ἔξω τῶν ἰδίων ποιημάτων διδάσκειν τοὺς βυλομένους ὀρχεῖσθαι. Athen. Epit. i. p. 22. Æschylus taught his chorus figure dances. See above, p. 119.

\*\* Demosth. ubi supra.

†† Schol. in Aristoph. Equit. 320.



\* Æschylus, amongst his many improvements, introduced the mask, first termed *πρόσωπον*, and subsequently *προσωπεῖον*. † These masks were of various kinds, to express every age, sex, country, condition, and complexion; to which they were assimilated with the greatest skill and nicety. With equal care the dresses of the actors were adapted to the characters represented. Gods, heroes, satyrs, kings, soothsayers, soldiers, hunters, peasants, slaves, pimps, and parasites, young and old, the prosperous and the unfortunate, were all arrayed in their appropriate vestments; each of which Julius Pollux has separately and minutely described in a ‡ chapter devoted to the subject. § To Æschylus is attributed the first use of the *κόθορνος*, or *buskin*; by which the tragic actors were elevated to the heroic height. The comic actors wore *ἐμβάται*, or *socks*.

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## APPENDIX TO SECTION III. CHAPTER III.

### SCHLEGEL ON SCENIC MASKS; TRUE IDEA OF ANCIENT TRAGEDY, ETC.

|| “ As to what concerns the mimetic art, which the ancients employed in tragedy, it was entirely ideal and rhythmical, and must be judged of in this point of view. Ideal, that is to say, it aimed, above all things, at the highest dignity and grace; and rhythmical, because pantomimic gestures and the inflexions of the voice were set forth with more deliberate solemnity than they are in real life. Just as sculpture among the Greeks, with equally scientific rigour, set out from the most universal idea, and perfected it till it became the groundwork of different yet universal characters, which it then by degrees clothed with living charms; so that individuality was the very last thing that it sunk down to: in like manner the mimic art first aimed at an idea (that of making persons appear with

\* See above, p. 119. It is not known when, or by whom, masks were employed in the comic exhibitions. Aristot. Poet. v. 4.

† Jul. Poll. iv. 133.

‡ Jul. Poll. iv. 115.

§ See above, p. 118.

|| Schlegel. Dram. Lect. Vol. i. pp. 90, &c.

heroic greatness, superhuman dignity, and ideal beauty), then at character, and lastly at passion, which, when compared with the others, is far inferior. They were willing rather to be deprived of vivacity of representation than of beauty; we prefer exactly the reverse. The use of masks, which appears strange to us, was not merely to be justified when referred to this aim, but quite essential; and, far from its being a makeshift, the Greeks would undoubtedly, and with truth, have considered it a makeshift that an actor with common and mean features, or at any rate features with far too strong a stamp of individuality, should represent an Apollo or a Hercules; indeed this would have been considered by them as a real profanation. How little power of changing the character of his features is possessed even by the actor best skilled in the play of the countenance! And yet this has an injurious influence on the expression of passion, since every passion becomes infected with individuality. It is not even necessary to take refuge in the conjecture that they changed their masks in different scenes, to exhibit a more sorrowful or a more joyful countenance (*a*).

“ This would not have been sufficient, since passions frequently change in the same scene, and those modern judges of tact should therefore add the ridiculous supposition of masks composed of two dissimilar halves, which exhibited different faces, and could be alternately turned towards the spectators as circumstances required (*b*).

(*a*) I call it a conjecture, though Barthelemy, in the *Travels of Anacharsis*, supposes it to be quite decided. He brings forward no passages to prove it, and I cannot remember any myself.—*Schlegel's note*.

(*b*) Voltaire, in his Essay on the Tragedy of the ancients and the moderns prefixed to his *Semiramis*, has actually gone this length. Among a multitude of supposed improprieties which he accumulates in order to confute the admirers of ancient Tragedy, he brings forward this likewise: “ *Aucune nation ne fait paroître ses acteurs sur des espèces d'échasses, le visage couvert d'un masque, qui exprime la douleur d'un côté et la joie de l'autre.* ” “ No nation (that is to say, none but the Greeks) brings on its actors mounted on a sort of stilts, with their face covered with a mask expressing grief on one side and joy on the other.” In a conscientious search after the testimonies on which an assertion so boldly pronounced and so incredible was founded, I can find nothing but a passage in Quintilian, lib. i. cap. 3. and an allusion in Platonius still more vague (see Aristoph. ed. Küster. Prolegom. p. x.). Both passages refer only to the New Comedy, and merely assert that in some parts the eyebrows were dissimilar. Under the head of the *New Greek Comedy* I shall enter more at length into the views with which this may have been done. Voltaire, however, remains without excuse, since the mention of the buskin leaves no room for doubt that he means to speak of tragic masks: indeed I hardly think

“ Since, from the state of writing materials, they could not enjoy the convenience of frequent transcription of their parts, they studied them by the poet’s repeatedly reading them out ; and the chorus was exercised in the same way. Since the poets were at the same time musicians, and also, for the most part, actors, this must have very much contributed to the perfection of the representation.

“ We must readily confess the greater difficulties which the modern actor has to encounter, who must change his individual appearance without being allowed to disguise it ; but this gives us no real measure by which to guide our judgment as to which method was best calculated for the representation of the highest degree of the noble and the beautiful.

“ As the features of the actor were more strongly marked by the mask, as his voice was strengthened by an appendage annexed to it, so the buskin, which consisted of several layers of considerable thickness under the sole, raised their stature above the ordinary standard, as we may still see in the antique statues of Melpomene. The female parts were performed by men, as the carriage and voice of women could not give suitable energy to the heroines of tragedy.

“ We may learn the forms of the masks by the imitations in stone which have come down to us. They are equally beautiful and various. We must be convinced, by the rich stock of technical terms, which the Greek language affords for all the gradations of age and character in a mask, that there was a great variety of them, even in the tragic department : it is perfectly clear that there was in the comic \*. But what we cannot see in marble masks, is their thinness, their elegant colouring, and their neat way of fastening on. The profusion of excellent workmanship at Athens, in every thing that concerned the graphic arts, allows us to suppose that in these respects they were not to be surpassed. He who has seen, during the Carnival at Rome, the wax masks of the grave sort which have lately come into vogue, which also partly surround the head, may form a tolerable idea of the theatrical masks of the ancients. Those that I have mentioned imitate life, even to motion, in the most exquisite manner, and deceive one perfectly at the distance at which one saw the ancient actors. They also contain the white of the eye, as we see it in the ancient marble ones,

\* See the Onomasticon of Julius Pollux.—*Schlegel’s note.*

and the person who wears the mask sees merely through the orifice left for the pupil. The ancients must sometimes have gone farther still, and have inserted a pupil into the mask, according to the anecdote, that the singer *Thamyris*, probably in a piece of *Sophocles*, appeared on the stage with black eyes. Accidental circumstances were also imitated ; for example, the cheeks of *Tyro* running down with blood, from the ill-treatment of her step-mother. The head must certainly have appeared rather large, when compared with the height of the person, from its being covered with the mask ; but this disproportion was again done away with, at least among the tragedians, by the elevation which the buskin gave.

“ The whole appearance of their tragic persons was beautiful and dignified to a degree which we cannot easily conceive. We shall do well always to think of them in conjunction with ancient sculpture ; and, perhaps, the most faithful representation of them is to consider them as living and moving statues of the highest order. But as sculpture preferred divesting itself of clothing, in order to exhibit the more essential beauty of the body, so the imitative art of the stage followed the opposite maxim of clothing itself as much as possible ; both for decency’s sake, and because the real form of the body would not have been sufficiently noble and beautiful, when compared with the countenance. They therefore brought on the stage, in complete clothing, those deities, who, when sculptured, were always represented entirely or half naked. But under this clothing many devices were employed to strengthen, in appearance, the forms of the limbs in the most dexterous manner, and thus to restore the balance in the form of the actor, whose stature had been increased by art.

“ The great breadth of the theatre, in proportion to its small depth, must have given the grouping of the figures the simple and clear arrangement of a *bas-relief*. We prefer on the stage, as well as every where else, picturesque groups more closely crowded together, partly covering one another and vanishing in the distance ; the ancients, on the contrary, liked foreshortening so little that they avoided it even in painting. The rhythm of the declamation was accompanied by motion, in which the highest degree of beauty and grace was aimed at. Repose in the performance was necessary, that it might be in keeping with the poetic action, and every

thing was retained in masses, so as to offer, as it were, a series of moments held fast by the art of the statuary ; and the actor, probably, often remained some time without motion in the same attitude. Yet we must not suppose that the Greeks contented themselves with a cold feeble representation ; this would agree but ill with the fact that whole lines of their tragedies are entirely filled with inarticulate exclamations of grief, to which our modern tongues have no corresponding ones. I have at different times, in the course of my reading, met with the supposition, that the manner in which the dialogue was carried on resembled the recitative of the moderns. The only thing on which this opinion can be grounded is, that the Greek language, like those of the south in general, must have been uttered with more musical inflexions than our northern ones. But it is my opinion, that their tragic declamation was, in all other respects, quite unlike our recitative ; on the one hand, it was much more measured, and on the other, it was far removed from the scientific modulation of the latter.

“ Thus also the comparison between the tragedy of the ancients and our opera is frequently renewed, founded on the universal assertion, that it was accompanied by music and dancing \* : this comparison is, however, the most unsuitable in the world, and shows a total ignorance of the spirit of classical antiquity. Their dancing and singing have nothing but the name in common with those things which bear the same appellation among us. In their tragedy the poetry was the principal thing ; every thing else was subservient, and, in fact, in the most rigorous subordination to it. In the opera, on the contrary, the poetry is only subsidiary, and the means of tacking on the rest ; it is almost buried beneath its accessory parts. Hence the best direction for writing the text of an opera is, to lay down a poetical sketch, of which the outlines are afterwards to be filled up and coloured by the other arts. This anarchy of the arts, in which music, dancing, and decorations endeavour to vie with each other in lavishing their most luxuriant charms, is the very soul and essence of an opera. What sort of opera-music would that be, which should only rhythmically accompany the words with the simplest modulation ? The fantastic

\* This may even be laid to Barthelemy's charge, in a note on the 70th chapter of the *Travels of Anacharsis*.

magic of this kind of entertainment depends entirely on the excessive rivalry of the means of representation, and the confusion produced by superfluity. This would be destroyed by approximating to the rigour of antique taste in any one point, were it only in costume ; as in that case its motley nature in every other point would be unbearable. Glittering dresses, overloaded with all the splendour of spangles, rather suit the opera, and counter-balance many things which have been blamed as unnatural ; for example, that heroes, when in the highest despair, go off the stage with flourishes and shakes. This fairy world is not peopled with real men, but an extraordinary sort of singing creatures. Nor is any thing lost by the opera being represented in a language not generally understood ; for as the text is at any rate lost, when accompanied by this sort of music, the question is reduced to know what language is the most sonorous and harmonious, which has the most open vowels for the *Arias*, and the most lively accents for the recitative. We should therefore be as much in the wrong in attempting to make the opera approximate to the simplicity of Grecian tragedy, as it is erroneous to compare them with one another. The clearness of the sense in those solemn choral songs was by no means obscured by the prosodical method of composition which at that time, at least, prevailed in Grecian music, since a single flute was the accompaniment ; we may form some idea of the grace of this method from some of our seemingly simple national airs, particularly in church music.

“ For the choruses and lyrical songs in general are the most difficult part of ancient tragedy, and must have been so even for a contemporary audience. In them are to be found the most complicated compound words, the strangest expressions, the boldest images and allusions. Why should the poets have wasted such exquisite art on them, if it were destined to be entirely lost when they were represented ? Such a want of aim in ornaments was by no means a feature of the character of the Greeks.

“ A highly cultivated regularity is everywhere the governing principle of the metres of their tragedies, but by no means a stiff symmetrical uniformity. Besides the endless multiplicity of lyrical strophes, which the poet invented for himself, whenever they occurred, they have a metre to denote the passage of the mind from the dialogue to the lyrical part, I mean the anapaestic ; and two

for the dialogue itself; of which one, which is by far the most used, the iambic trimeter, expresses the continued struggle of the action, the other, namely, the trochaic tetrameter, the rapid emotions of passion. It would lead us too far into the depths of prosody, to enter in this place into the qualities and meaning of this metre. I have been induced to make these remarks, because people talk so much of the simplicity of ancient Tragedy, which holds good with respect to the plan of the whole, at least in the two elder tragic writers; but all the manifold riches of poetic ornament are displayed in the execution. It is easy to conceive that the utmost accuracy in pronouncing the different sorts of verses was a part of the art of the actor, since we know that a false quantity, even in an orator, shocked the delicacy of a Grecian ear."





## **PART SECOND.**



# ARISTOTLE'S TREATISE ON POETRY.

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## PART I.

### INTRODUCTION.

My design is to treat of Poetry in general, and of its several species—to inquire, what is the proper *effect* of each—what construction of a *fable*, or *plan*, is essential to a good poem—of *what*, and *how many*, parts, each species consists; with whatever else belongs to the same subject; which I shall consider in the order that most naturally presents itself.

#### I.

#### (*Poetry a species of Imitation.*)

Epic poetry, tragedy, comedy, dithyrambics, as also, for the most part, the music of the flute, and of the lyre—all these are, in the most general view of them, *Imitations*\* (οὐσαι μίμησις τὸ

\* Twining prefixed two dissertations to his translation of Aristotle's *Poetics*; the first upon poetic, the second upon musical imitation. The result of his first investigation is, that generally "poetry can be justly considered as imitation only by sound, by description, by fiction, or by personation" (Vol. i. p. 32); and that Aristotle's notion of poetic imitation "seems, as far as he has explained it, to have been simply that of the imitation of human actions, manners, passions, events, &c. in a feigned story, and that principally when conveyed in a dramatic form" (p. 40).

In his second dissertation Twining remarks, "It appears, then, in the first place, that music, considered as affecting, or raising emotions, was called imitation by the ancients, because they perceived in it that which is essential to all imitation—resemblance. This resemblance, however, as stated by Aristotle, cannot be immediate; for between sounds themselves, and mental affections, there can be no resemblance. The resemblance can only be a resemblance of effect: the general emotions, tempers, or feelings produced in us by certain sounds, are like those that accompany actual grief, joy, anger," &c. (p. 71). In this the ancients differ from the moderns. We generally consider that music alone imitative which raises certain ideas by direct resemblance. On the contrary, "by imitation they mean what we commonly distinguish from

may be the case with *dancing*; with the *music* of the flute, and of the lyre; and, also, with the *poetry* which employs *words*, or *verse*, only, without *melody* or *rhythm*: thus, *Homer* has drawn men *superior* to what they are; *Cleophon*, as they are; *Hegemon* the Thasian, the inventor of parodies, and *Nicochares* \*, the author of the *Deliad*, *worse* than they are.

## IV.

*(Different manner of Imitation.)*

There remains the *third* difference—that of the *manner* in which each of these objects may be imitated. For the poet, imitating the *same object*, and by the *same means*, may do it either in *narration*—and that, again, either *personating* other characters, as *Homer* does, or, in his own person throughout, without change:—or, he may imitate by representing all his characters as real, and employed in the very *action* itself.

These, then, are the three differences by which all imitation is distinguished; those of the *means*, the *object*, and the *manner* (ἐν οἷς τε, καὶ ᾧ, καὶ ὡς): so that *Sophocles* is, in one respect an imitator of the same kind with *Homer*, as elevated characters are the *objects* of both; in another respect, of the same kind with *Aristophanes*, as both imitate in the *way* of action; whence, according to some, the application of the term *drama* [*i. e. action*] to such poems. Upon this it is, that the *Dorians* ground their claim to the invention both of tragedy and comedy. For comedy is claimed by the *Megarians* †; both by those of Greece, who contend that it took its rise in their popular government; and by those of Sicily, among whom the poet *Epicharmus* flourished long before *Chionides* and *Magnes*; and Tragedy, also, is claimed by some of the *Dorians* of Peloponnesus.—In support of these claims they argue from the *words* themselves. They allege, that the Doric word for a *village* is Κώμη, the Attic, Δῆμος; and that *comedians* were so called, not from κωμάζειν—to revel—but from their strolling about the κώμας, or *villages*, before they were tolerated in the

\* *Nicochares*. Castelvetro had conjectured ΔΕΙΛΙΑΔΑ (The Poltroniad). Hermann and Tyrwhitt defend the present reading (Δηλιάδα), the inhabitants of Delos being the subject of the poem, who were, almost to a proverb, *Parasites*. F. T.

† *Megarians*. Their democracy was overturned Olymp. LXXXIX. B. C. 424. F. T. Vide Thucyd. iv. 74, and Bentley's Phalaris (above, p. 7). F. T.

city. They say, farther, that *to do*, or *act*, they express by the word  $\delta\rho\alpha\tilde{\nu}$ ; the Athenians by  $\pi\rho\acute{\alpha}\tau\tau\epsilon\iota\nu$ .

And thus much as to the differences of imitation ( $\mu\acute{\iota}\mu\eta\sigma\iota\varsigma$ ) how many, and what they are.

V.

(*Origin of Poetry.*)

Poetry, in general, seems to have derived its origin from two causes, each of them *natural*.

1. To *Imitate* is instinctive in man from his infancy. By this he is distinguished from other animals, that he is, of all, the most imitative, and through this instinct receives his earliest education. All men, likewise, naturally receive pleasure from imitation. This is evident from what we experience in viewing the works of imitative art; for in them we contemplate with pleasure, and with the more pleasure, the more exactly they are imitated, such objects as, if real, we could not see without pain—as the figures of the meanest and most disgusting animals, dead bodies, and the like. And the reason of this is, that to *learn* is a natural pleasure, not confined to philosophers, but common to all men; with this difference only, that the multitude partake of it in a more transient and compendious manner. Hence the pleasure they receive from a picture: in viewing it they *learn*\*, they *infer*, they *discover*, what every object is: that *this*, for instance, is such a particular man, &c. For if we suppose the object represented to be something which the spectator had never seen, in that case his pleasure will not arise from the *imitation*, but from the workmanship, the colours, or some such cause.

Imitation, then, being thus natural to us; and, 2dly, *Melody* and *Rhythm* † being also natural, (for as to *metre*, it is plainly a

\* *They learn*, i. e. merely recognize, discover, &c. The fullest illustration of this passage is to be found in another work of Aristotle, his *Rhetoric*, lib. iii., where he applies the same principle to metaphorical language, and resolves the pleasure we receive from such language, into that which arises from the  $\mu\acute{\alpha}\theta\eta\sigma\iota\varsigma$  TAXEIA, the exercise of our understandings in *discovering* the meaning, by a *quick* and *easy* perception of some quality or qualities common to the thing *expressed*, and the thing *intended*.—*Twining*, Vol. I. pp. 281, 282. F. E.

† “*Rhythm* differs from *metre*, inasmuch as rhythm is *proportion*, applied to any motion whatever; metre is *proportion*, applied to the motion of words spoken. Thus, in the drumming of a march, or the dancing of a hornpipe, there is *rhythm*, though no *metre*. In Dryden’s celebrated Ode there is *metre* as well as *rhythm*, because

## PART II.

### OF TRAGEDY.

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#### I.

##### (*Definition of Tragedy.*)

OF the species of poetry which imitates in *hexameters*, and of *Comedy*, we shall speak hereafter. Let us now consider *Tragedy*; collecting, first, from what has been already said, its true and essential definition. Tragedy, then, is an imitation of an *action* that is *important, entire*, and of a proper *magnitude*—by *language* embellished and rendered *pleasurable*, but by *different means*, in *different parts*—in the *way*, not of *narration*, but of *action*—effecting, through *pity* and *terror*, the *correction* and *refinement* of such passions. (Ἔστιν οὖν τραγωδία μίμησις πράξεως σπουδαίας καὶ τελείας, μέγεθος ἐχούσης ἡδυσμένῳ λόγῳ, χωρὶς ἑκάστου τῶν εἰδῶν ἐν τοῖς μορίοις, δρώντων, καὶ οὐ δι' ἀπαγγελίας, δι' ἐλέου καὶ φόβου περαινουσα τὴν τῶν τοιούτων παθημάτων κάθαρσιν.)

By *pleasurable language*, I mean a language that has the embellishments of rhythm, melody, and metre; and I add, by *different means in different parts*, because in some parts metre alone is employed, in others, melody.

#### II.

##### (*Deduction of its constituent Parts.*)

Now as tragedy imitates by *acting*, the *decoration*, in the first place, must necessarily be *one* of its parts: then the *Melopœia* (or *music*), and the *diction*; for these last include the *means* of tragic imitation. By *diction*, I mean the metrical composition. Again, tragedy being an imitation of an action, and the persons employed *in that action* being necessarily characterized by their *manners* and their *sentiments*, since it is from *these* that actions themselves derive their character, it follows, that there must also be *manners* and *sentiments*, as the two *causes* of actions, and, consequently, of the

happiness or unhappiness of all men. The *imitation of the action* is the *fable*: for by *fable* I now mean the *texture of incidents*, or the *plot*. By *manners*, I mean, whatever marks the *characters* of the persons. By *sentiments*, whatever they *say*.

Hence, all tragedy must necessarily contain *six* parts, which, together, constitute its peculiar character or *quality*: *fable*, *manners*, *diction*, *sentiments*, *decoration*, and *music*, (μῦθος, καὶ ᾠδή, καὶ λέξις, καὶ διάνοια, καὶ ὄψις, καὶ μελοποιία). Of these parts, two relate to the *means*, one to the *manner*, and three to the *object* of imitation\*. These *specific parts* have been employed by most poets, and are to be found in [almost] every tragedy.

### III.

#### (Comparative Importance of the Parts.)

But of all these parts the most important is the *combination* of *incidents*, or the *fable*: because tragedy is an imitation, not of *men*, but of *actions*†,—of life, of happiness, and unhappiness. Now the *manners* of men constitute only their *quality* or *characters*; but it is by their *actions* that they are *happy*, or the contrary. Tragedy, therefore, does not imitate action; *for the sake* of imitating *manners*, but in the imitation of action, that of *manners* is of course involved. So that the *action* and the *fable* are the *end* of tragedy; and in every thing the *end* is of principal importance.

Again—Tragedy cannot subsist without *action*; without *manners* it may: the tragedies of most modern poets have this defect; a defect common, indeed, among poets in general. Farther; suppose any one to string together a number of speeches, in which the *manners* are strongly marked, the language and the *sentiments* well turned; this will not be sufficient to produce the proper

\* *Music* and *diction*, to the *means*, which are *words*, *melody*, and *rhythm*; *decoration*, to the *manner* of imitating—i. e. by *representation* and *action*; *fable*, *manners*, and *sentiments*, to the *objects* of imitation—i. e. *men*, and their *actions*, *characters*, &c.

† If the proper end of *tragedy* be to *affect*, it follows, “that *actions*, not *characters*, are the chief object of its representations.” For that which *affects* us most in the view of human life is the observation of those signal circumstances of *felicity* or *distress*, which occur in the fortunes of men. But *felicity* and *distress*, as the great critic takes notice, depend on *action*; κατὰ τὰς κέρξεις, εὐδαίμονες, ἢ τοῦναντίον. They are then the calamitous *events*, or fortunate *issues* in human action, which stir up the stronger *affections*, and agitate the heart with *passion*.—Hurd, on the *Province of the Drama*. F. E.

effect of tragedy: that end will much rather be answered by a piece, defective in each of those particulars, but furnished with a proper fable and contexture of incidents.

Add to this, that those parts of tragedy, by means of which it becomes most interesting and affecting, are parts of the *fable*; I mean *revolutions* and *discoveries*.

As a farther proof, adventurers in tragic writing are sooner able to arrive at excellence in the language, and the manners, than in the construction of a plot; as appears from almost all our earlier poets. The *fable*, then, is the principal part, the *soul*, as it were, of tragedy; and the *manners* are next in rank: tragedy being an imitation of an *action*, and *through that*, principally, of the *agents*.

In the *third* place stand the *sentiments*. To this part it belongs to *say* such things as are *true* and *proper*.

The *manners* are whatever manifests the *disposition* of the speaker. There are speeches, therefore, which are without manners, or character; as not containing any thing by which the *aversions* or *propensities* of the person who delivers them can be known. The *sentiments* comprehend *whatever is said*; whether *proving* any thing affirmatively or negatively, or expressing some general reflection, &c.

*Fourth*, in order, is the *diction*—the *expression* of the *sentiments* by *words*.

Of the remaining two parts, the *music* stands next; of all the pleasurable accompaniments and embellishments of tragedy, the most delightful.

The *decoration* has also a great effect, but, of all the parts, is most foreign to the art. For the power of tragedy is felt without representation, and actors; and the beauty of the decorations depends more on the art of the mechanic, than on that of the poet.

#### IV.

(*Of the Fable and its construction.*)

Now we have defined tragedy to be an imitation of an action that is *complete* and *entire*; and that also has a certain *magnitude*; for a thing may be *entire*, and a *whole*, and yet not be of any *magnitude*\*.

\* *i. e.* Not be *large*. *Magnitude* is here used in its proper and relative sense, of *greatness*; and with reference to some standard.



1. By *entire*, I mean that which has a *beginning*, a *middle*, and an *end*. A *beginning* is that which does not, necessarily, suppose any thing before it, but which requires something to follow it. An *end*, on the contrary, is that which supposes something to precede it, either necessarily or probably ; but which nothing is required to follow. A *middle* is that which both supposes something to precede, and requires something to follow. The poet, therefore, who would construct his fable properly, is not at liberty to begin, or end, where he pleases, but must conform to these definitions.

2. Again : whatever is beautiful, whether it be an animal, or any other thing composed of different parts, must not only have those parts arranged in a certain manner, but must also be of a certain *magnitude* ; for beauty consists in *magnitude* and *order*. Hence it is that no very minute animal can be beautiful ; the eye comprehends the whole too instantaneously to distinguish and compare the parts :—neither, on the contrary, can one of a prodigious size be beautiful ; because, as all its parts cannot be seen at once, the *whole*, the *unity* of object, is lost to the spectator ; as it would be, for example, if he were surveying an animal of many miles in length. As, therefore, in animals and other objects, a certain *magnitude* is requisite, but that magnitude must be such as to present a whole *easily comprehended by the eye* ; so, in the fable, a certain *length* is requisite, but that length must be such as to present a whole *easily comprehended by the memory*.

With respect to the measure of this length—if referred to actual representation in the dramatic contests, it is a matter foreign to the art itself : for if a hundred tragedies were to be exhibited in concurrence, the length of each performance must be regulated by the hour-glass ; a practice of which, it is said, there have formerly been instances. But, if we determine this measure by the nature of the thing itself, the more extensive the fable, consistently with the clear and easy comprehension of the whole, the more beautiful will it be, with respect to *magnitude*.—In general, we may say, that an action is sufficiently extended, when it is long enough to admit of a change of fortune from happy to unhappy, or the reverse, brought about by a succession, necessary or probable, of *well-connected* incidents.

## V.

*(Unity of the Fable.)*

A *fable* is not *one*, as some conceive, merely because the *hero* of it is *one*. For numberless events happen to one man, many of which are such as cannot be connected into *one event*: and so, likewise, there are many actions of one man which cannot be connected into any *one action*. Hence appears the mistake of all those poets who have composed *Herculeids*\*, *Theseids*, and other poems of that kind. They conclude, that because *Hercules* was one, so also must be the fable of which he is the subject. But Homer, among his many other excellencies, seems also to have been perfectly aware of this mistake, either from art or genius. For when he composed his *Odyssey*, he did not introduce all the events of his hero's life,—such, for instance, as the wound he received upon Parnassus—his feigned madness when the Grecian army was assembling, &c.—events, not connected, either by necessary or probable *consequence*, with each other; but he comprehended those only which have relation to *one action*; for such we call that of the *Odyssey*.—And in the same manner he composed his *Iliad*.

As, therefore, in other mimetic arts, *one* imitation is an imitation of *one thing*, so here, the fable being an imitation of an action, should be an imitation of an action that is *one* and *entire*†; the

\* The author of the *Herculeid*, according to Suidas, was Pisander, the son of Piso, who recorded the deeds of Hercules in two books. This poem is thus alluded to by Quintilian: “Audire videor undique congerentes nomina plurimorum Poetarum. Quid? *Herculis acta* non bene Pisandros?” Lib. x. cap. 1. For a farther account see Heyne's *Excursus* 1, to the second *Æneid*, which is a complete treasure of critical learning on the subject of what have been denominated the “*Cyclic Poets*.” The *Theseid* was composed by Pythostratus or Nicostratus.—Heyne, ad Apollodor. p. 894. F. E.

† To this chapter, in which Aristotle considers so particularly the *unity* of fable, as distinct from its *totality*, it will not be out of place to annex Twining's remarks upon what are called the *three dramatic unities*.—“Any one,” he says, “not acquainted with Aristotle's *Treatise on Poetry*, would, I suppose, naturally take it for granted, that they are all explicitly laid down, and enforced by him, as essential and indispensable laws, in that famous code of dramatic criticism. But the fact is, that of these three rules, the only one that can be called important—that of the *unity of action*—is, indeed, clearly laid down and explained, and, with great reason, considered by him as indispensable. Of the two other unities, that of *place* is not once mentioned, or even hinted at in the whole book; and all that is said respecting the *time* of the action, is said in this chapter, and in these words: ‘Tragedy en-

parts of it being so connected, that if any one of them be either transposed, or taken away, the *whole* will be destroyed or changed : for whatever may be *either* retained or omitted, without making any sensible difference, is not properly a *part*.

## VI.

*(Different provinces of the Poet and Historian.)*

It appears, farther, from what has been said, that it is not the poet's province to relate such things as have actually happened, but such as *might* have happened—such as are *possible*, according either to probable or necessary consequence. For it is not by writing in *verse* or *prose*, that the historian and the poet are distinguished: the work of *Herodotus* might be versified; but it would still be a species of history, no less with metre, than without. They are distinguished by this, that the one relates what *has* been, the other what *might* be. On this account, poetry is a more philosophical, and a more excellent thing than history; for poetry is chiefly conversant about *general* truth; history about *particular*. In what manner, for example, any person of a certain character would speak, or act, probably, or necessarily—this is *general*; and this is the object of poetry, even while it makes use of *particular names*. But, what *Alcibiades* did, or what happened to *him*—this is *particular* truth.

With respect to Comedy, this is now become obvious; for here, the poet, when he has formed his plot of *probable* incidents, gives to his characters whatever names he pleases; and is not, like the iambic poets, particular, and personal.

Tragedy, indeed, retains the use of real names; and the reason is, that, what we are disposed to believe, we must think *possible*: now what has never actually happened, we are not apt to regard

*deavours, as far as possible, to confine its action within the limits of a single revolution of the sun, or nearly so.* "—Vol. I. p. 338.

The first forty-five lines of Horace's Art of Poetry are taken up in recommending the unity of action, and giving examples of mistakes on the subject, the precepts for its preservation ending with this solemn decision: *Hoc amet, hoc spernat, promissi carminis auctor*. And according to Hurd, in his note on the passage, not without reason; for he insists that the reduction of a subject into one entire consistent plan, is the most difficult of all the offices of invention. Whoever reads Ricoboni (*Hist. de tous les Theatres de l'Europe*) will find that all nations, in the infancy of their Theatre, have universally offended against this unity of design. F. E.

as possible ; but what has been is unquestionably so, or it could not have been at all.

From all this it is manifest, that a poet should be a *poet*, or *maker of fables*, rather than of *verses* ; since it is *imitation* that constitutes the poet, and of this imitation *actions* are the object : nor is he less a poet\*, though the incidents of his fable should chance to be such as have actually happened ; for nothing hinders, but that some *true* events may possess that *probability* †, the invention of which entitles him to the name of *poet*.

## VII.

### (*Episodic Fables the worst.*)

Of *simple* fables or actions the *episodic* are the worst. I call that an *episodic fable* (ἐπεισοδιώδη μῦθον), the *episodes* ‡ of which follow each other without any *probable* or *necessary* connexion ; a fault into which bad poets are betrayed by their want of skill, and good poets by the players : for in order to accommodate their pieces to the purposes of rival performers in the dramatic contests, they spin out the action beyond their powers, and are thus frequently forced to break the connexion and continuity of its parts.

But tragedy is an imitation, not only of a *complete* action, but

\* The original, as it stands, (for I doubt of its integrity,) is very ambiguous and obscure. The sense I *wished* to give it is this: "nor will he be the less a poet, though he should *found* his poem upon fact: for nothing hinders, but that some *real* events may be such as to *admit* of *poetic* probability; and he who *gives* them this probability, and *makes* them such as poetry requires, is so far entitled to the name of *poet* or *inventor*."—*Twining*, Vol. II. p. 64.

† It may appear to the reader to be a strange observation, that "*some true events may be probable*." But he will recollect what sort of *events*, and what sort of *probability* Aristotle here speaks of: i. e. of *extraordinary events*, such as poetry requires, and of that more *strict* and *perfect probability*, that closer connexion and *visible* dependence of circumstances, which are always required from the *poet*, though in *such* events not often to be found in *fact* and real life, and therefore not expected from the *Historian*.—*Ib.* Vol. I. p. 129.

‡ Tyrwhitt remarks that the *Prometheus Vincetus* affords a striking illustration of the ἐπεισοδιώδη μῦθον; the episode of Oceanus from 291—404, and that of Io, 577—911, having no sort of connexion, necessary or probable, with the principal fable. "The episodes were often added, that the play might possess its proper magnitude, and that the spectators might not be dismissed before the usual time, which perhaps was the reason why Sophocles in the *Ajax* introduced the long argument concerning burial; the poets also endeavoured to win popular favour by splendid episodes, of which some examples are given by the Scholiast on the *Iphigenia* of Euripides."—*Twining*, Vol. I. p. 122. F. E.

also of an action exciting *pity* and *terror*. Now that purpose is best answered by such events as are not only *unexpected*, but *unexpected consequences of each other*: for, by this means they will have more of the *wonderful*, than if they appeared to be the effects of chance; since we find, that among events merely casual, those are the most wonderful and striking, which *seem* to imply design: as when, for instance, the statue of *Mity*s at Argos killed the very man who had murdered *Mity*s, by falling down upon him as he was surveying it; events of this kind not having the appearance of *accident*.

## VIII.

(*Fables Simple or Complicated.*)

Fables are of two sorts, *simple* and *complicated* (Εἰςὶ δὲ τῶν μυθῶν οἱ μὲν ἀπλοῖ, οἱ δὲ πεπλεγμένοι); for so also are the *actions* themselves of which they are imitations. An action (having the *continuity* and *unity* prescribed) I call *simple*, when its catastrophe\* is produced *without* either *revolution* or *discovery*; *complicated*, when *with* one, or both. And these should arise from the structure of the fable itself, so as to be the natural consequences, necessary or probable, of what has preceded in the action. For there is a wide difference between incidents that follow *from*, and incidents that follow only *after*, each other.

## IX.

(*Parts of the Fable. 1. Revolutions. 2. Discoveries. 3. Disasters.*)

A *revolution* (περιπέτεια), is a change into the reverse of what is expected from the circumstances of the action; and that, produced, as we have said, by *probable* or *necessary consequence*.

Thus, in the *Œdipus Tyrannus*, the messenger, meaning to make Œdipus happy, and to relieve him from the dread he was under with respect to his mother, by making known to him his real birth, produces an effect directly contrary to his intention †.

\* *When its catastrophe*—μετάβασις—ἀνεν περιπετείας ἢ ἀναγνωρισμοῦ γίνεται—Μετάβασις, is the change of fortune which constitutes the catastrophe of the piece. This, which is common to all tragedy, must not be confounded with the περιπετεία, which, however important, is not essential.—*Twining*, Vol. II. p. 74.

† Alluding, probably, to the very words of the messenger.

ΑΓ. Τί δὴ τ' ἐγὼ οὐχὶ τοῦδε τοῦ Ἰφώβου σ', ἄναξ,  
'Επίπρις ἑόνου ἤλθον, ἐξ ἐχθρῶν ἄμην;—L. 1002.

*distinct* parts into which it is *divided*—are these: *prologue*, *episode*, *exode*, and *chorus*; which last is also divided into the *parode*, and the *stasimon*. These are common to all tragedies. The *commoi* are found in *some* only \*.

The *prologue* † is all that part of a tragedy which precedes the *parode* of the chorus.

The *episode* ‡, all that part which is included between *entire choral odes*. The *exode* §, that part which has *no choral ode* after it.

Of the *choral* part, the *parode* || is the first *speech* of the *whole*

\* Κοινὰ μὲν ἔν ἀπάντων ταῦτα· ἴδια δὲ, [τὰ ἀπὸ τῆς σκηνῆς], καὶ κόμμοι. This is the passage in the original; the words included in the brackets are omitted by Mr. Twining in translation. The difficulty consists in the κόμμος, and the τὰ ἀπὸ σκηνῆς, being here represented as distinct things; whereas in the definition afterwards, κόμμος is the name given to the *joint* lamentation of the chorus and *the actors*, i. e. τὰ ἀπὸ σκηνῆς (by which phrase Aristotle commonly distinguishes the passages which were sung by the last). Hermann finds a difficulty in the word ἀπάντων, whether it is to be referred to all scenic fables, or to all tragedies, or to the persons who constitute the chorus. “Not to all scenic fables, for the words παράδος and στάσιμον are not used of the choruses of comedy.—Not to all tragedy—for the words τὰ ἀπὸ σκηνῆς and κόμμοι are not peculiar to tragedy, being also found in comedy.—Had Aristotle meant all *tragedies*, he would have written ἀπάσων—if with ἀπάντων, δραμάτων be understood, the difficulty is not removed, since *comedy* is included in the general term δρᾶμα.—He therefore refers ἀπάντων to the chorus, and ἴδια to the coryphæus.”—*Comment on Arist. p. 141.* F. E.

† Aristotle in his Rhetoric describes the prologue as being δειγμα λόγῳ—the πρόλογος was prefixed, when the drama assumed a regular shape, by way of introduction. It is not to be confounded with the *prologus* of the Latin comedy, which was an address of the poet to the audience.—Mus. Crit. vii. p. 481. F. E.

‡ The Επισόδιον was so called from the entrance upon the stage of an actor in addition to the chorus. The episodes properly comprehend all the *action or drama*, introduced at first by way of relief, between the choric songs, to which were added the πρόλογος for an introduction, and the ἐξόδος for a conclusion; hence the Latins called them *actus*.—Ib. vii. 482. F. E.

§ It seems they (the actors and chorus) marched off to a certain tune, ἐξόδιον νόμοι.—*Suidas.* F. E.

|| *The first speech of the whole chorus.* Upon this passage Tyrwhitt remarks that, ἡ πρώτη λέξις ὅλας χορῶ, is the same as though Aristotle had written τὸ πρῶτον μέλος τῶ χορῶ, for the whole chorus never spoke without singing in Dialogue, the coryphæus always speaking for them; and that in the *parode*, the system used was sometimes the Anapæstic, as in the *Ajax* of Sophocles, *Hecuba*, &c.; but more frequently the antistrophic. Hermann in a very long note, which is well worth consulting and comparing with p. 483, in Number vii. of the Museum Criticum, denies that the chorus in the *parode* sometimes used anapæsts. It is true that it was sometimes *interrupted* by anapæsts;—these however the coryphæus recited, and formed no part of the *parode*; an example of which kind he points out in the *Antigone*, l. 11—129—135. F. E.

*chorus*: the *stasimon*\* includes all those *choral odes* that are without *anapæsts* and *trochees*.

The *commos* is a general lamentation of the *chorus* and the *actors* together (Κόμμος δὲ, θρήνος κοινὸς χοροῦ καὶ ἀπὸ σκηνῆς). Such are the separate parts into which Tragedy is divided.

## XI.

(*What Catastrophe, and what Character best for Tragedy.*)

Since it is requisite to the perfection of a tragedy, that its plot should be of the *complicated*, not of the *simple* kind, and that it should imitate such actions as excite *terror* and *pity* (this being the peculiar property of the tragic imitation), it follows evidently, in the first place, that the change from prosperity to adversity should not be represented as happening to a *virtuous* character; for this raises disgust, rather than terror or compassion. Neither should the contrary change from adversity to prosperity be exhibited in a *vicious* character: this, of all plans, is the most opposite to the genius of Tragedy, having no one property that it ought to have; for it is neither gratifying in a moral view, nor *affecting* nor *terrible*. Nor, again, should the fall of a *very bad* man from prosperous to adverse fortune be represented, because, though such a subject may be pleasing from its moral tendency, it will produce neither pity nor terror. For our *pity* is excited by misfortunes *undeservedly* suffered, and our *terror* by some *resemblance* between the sufferer and ourselves.

There remains then for our choice the character *between* these extremes; that of a person neither eminently virtuous or just, nor yet involved in misfortune by deliberate vice, or villany, but by some error of human frailty: and this person should, also, be some one of high fame and flourishing prosperity. For example, *Œdipus*, *Thyestes*, or other illustrious men of such families.

\* Στάσιμον μέλος, ὃ ᾄδουσιν ἰστάμενοι οἱ χορευταί.—Sch. Arist. ad Ran. 1314. Hermann says that the stasimon was so called, not because the chorus stood still when they sang it, which they did not, but from its being continuous, and uninterrupted by anapæsts and trochees; and, as we should say, *steady*: it seems to be derived from στάσις, a set, στάσις μελῶν, 'a set of choric songs,' i. e. strophe and antistrophe, and perhaps an epode.—Mus. Crit. vii. 484. With respect to the uninterrupted of the stasimon by anapæsts and trochees, vide Tyrwhitt, p. 122, on the chorus in the *Prometheus* beginning with στήνω σε τὰς ἐλπομένας, 405, &c. in which several trochees occur, and Hermann's observations thereon, p. 140—143. F. E.



## XII.

(*Catastrophe should be single, and that unhappy.*)

Hence it appears, that, to be well constructed, a fable, contrary to the opinion of some, should be *single*, rather than *double* \*; that the change of fortune should not be from adverse to prosperous, but the reverse; and that it should be the consequence, not of vice, but of some great frailty, in a character such as has been described, or *better* rather than *worse*.

These principles are confirmed by experience; for poets formerly admitted almost any story into the number of tragic subjects; but now, the subjects of the best tragedies are confined to a few families—to *Alcmæon*, *Œdipus*, *Orestes*, *Meleager*, *Thyestes*, *Telephus*, and others, the sufferers, or the authors, of some terrible calamity.

The most perfect tragedy, then, according to the principles of the art, is of this construction. Whence appears the mistake of those critics, who censure Euripides for this practice in his tragedies, many of which terminate unhappily; for this, as we have shown, is right. And, as the strongest proof of it, we find that upon the stage, and in the dramatic contests, such tragedies, if they succeed, have always the most tragic *effect*: and Euripides, though in other respects faulty in the conduct of his subjects, seems clearly to be the most *tragic* of all poets †.

\* “Quant à l'unité d'action, je trouve une grande différence entre les tragedies Grecques et les tragedies Françaises; j'apperçois toujours aisément l'action des tragedies Grecques, et je ne la perds point de vûe: mais dans les tragedies Françaises, j'avoüe que j'ai souvent bien de la peine à démêler l'action des episodes, dont elle est chargée.”—*Hist. du Theat. Ital. par Ricoboni*. Upon this Hurd observes, that neglect of an unity, and even simplicity, in the conduct of the fable, is one of the greatest defects in the *modern drama*; which in nothing falls so much short of the perfection of the Greek scene as in this want of simplicity in the construction of its fable. But it seems probable that this distinguished critic means only to condemn a plot which, if single, is so implex as not to be intelligible; or, if double, has its parts unconnected with each other. “When we praise the refinement of Grecian taste and judgment, and give, as a proof of it, the simplicity of fable which reigns in their tragedies, while *we* cannot be engaged but by bustle and intrigue, we perhaps impute that to refinement, which, not improbably, was owing to inexperience.”—*Anonymous Author*. Marmontel owns the Greek theatre was deficient in action, and assigns as a reason, that they attended chiefly to the *dénouement*, and troubled themselves but little with the *nœud*.—*Marmon. Poet. Tran. t. ii. p. 157.* F. E.

† And so Quintilian: “In affectibus cum omnibus mirus, tum in iis qui *miseratione* constant, facile *præcipuus*.”—*Lib. x. c. 1.* F. E.



If an enemy kills, or purposes to kill, an enemy, in neither case is any commiseration raised in us, beyond what necessarily arises from the nature of the action itself.

The case is the same, when the persons are neither friends nor enemies. But when such disasters happen between friends—when, for instance, the brother kills, or is going to kill, his brother, the son his father, the mother her son, or the reverse,—these, and others of a similar kind, are the proper incidents for the poet's choice. The received tragic subjects, therefore, he is not at liberty *essentially* to alter; *Clytemnestra* must die by the hand of *Orestes*, and *Eriphyle* by that of *Alcmæon*: but it is his province to invent other subjects, and to make a skilful use of those which he finds already established. What I mean by a skilful use, I proceed to explain.

The atrocious action may be perpetrated knowingly and intentionally, as was usual with the earlier poets; and as Euripides, also, has represented *Medea* destroying her children.

It may, likewise, be perpetrated by those who are ignorant, at the time, of the connexion between them and the injured person, which they afterwards discover; like *Œdipus*, in Sophocles. There, indeed, the action itself does not make a part of the drama\*: the *Alcmæon* of *Astydamas*, and *Telegonus* in the *Ulysses Wounded*, furnish instances *within* the tragedy †. There is yet a *third* way, where a person upon the point of perpetrating, through ignorance, some dreadful deed, is prevented by a sudden discovery ‡.

Beside these, there is no other proper way. For the action must of necessity be either *done* or *not done*, and that, either *with knowledge*, or *without*: but of all these ways, that of being ready to execute, knowingly, and yet *not* executing, is the worst; for this is, at the same time, shocking, and yet not tragic, because it exhibits no disastrous event. It is, therefore, never, or very rarely, made use of. The attempt of *Hæmon* to kill *Creon*, in the *Antigone*, is an example.

Next to this, is the actual execution of the purpose.

\* The murder of Laius, by Œdipus, his son, is supposed to have happened a considerable time before the beginning of the action.—*Twining*.

† Of these two dramas nothing more is known than the little that Aristotle here tells us. Tyrwhitt suspects the *Ulysses Wounded*, to have been a tragedy of Chæremon. F. E.

‡ As in *Merope*. F. E.

To execute, through ignorance, and afterwards to discover, is better : for thus the shocking atrociousness is avoided, and at the same time, the discovery is striking.

But the best of all these ways is the last. Thus, in the tragedy of *Cresphontes*, *Merope*, in the very act of putting her son to death, discovers him, and is prevented \*. In the *Iphigenia*, the sister, in the same manner, discovers her brother.

On this account it is, that the subjects of tragedy, as before remarked, are confined to a small number of families. For it was not to *art*, but to *fortune*, that poets applied themselves, to find incidents of this nature. Hence the necessity of having recourse to those families, in which such calamities have happened.

## XV.

### (Of the Manners.)

With respect to the *Manners*, four things are to be attended to by the poet.

*First*, and principally, they should be *good*, (*χρηστὰ*) †. Now *manners*, or *character*, belong, as we have said before, to any speech or action that manifests a certain *disposition* ; and they are bad, or good, as the disposition manifested is bad, or good.

The *second* requisite, is *propriety*, (*τὰ ἀρμόττοντα*) ‡. There is

\* Plutarch's account of the effect of this coup de théâtre upon the audience, is worth transcribing, though apparently incorrect.

Σκόπει δὲ τὴν ἐν τῇ Τραγωδίᾳ ΜΕΡΟΠΗΝ, ἐπὶ τὸν υἱὸν αὐτὸν, ὡς φονεῖα τοῦ υἱοῦ, πέλεκυν ἀραμένην, καὶ λέγουσαν—

‘Οσιωτέραι δὲ τήνδ’ ἐγὼ δίδωμί σοι  
Πλεῖστην . . . . .

ἄσσοι ἐν τῷ θεάτρῳ κίνημα ποιῆ, συνεξορθιάζουσα φόβου· [ἀν, φόβῳ?] καὶ δέος μὴ φθάσῃ τὸν ἐπιλαμβανόμενον γέροντα, καὶ τρώσῃ τὸ μειράκιον.—[περὶ Σαρχοφ. p. 1837, ed. H. St.] *Twining*, Vol. II. 130.

† *Good*, in the usual sense of *moral* goodness ; the only sense which *χρηστὰ*, applied to *manners*, will bear. *Twining*, ib. 131, who makes this remark in consequence of its having been contended by some, that Aristotle meant *dramatic* goodness ; under the notion of *moral* goodness, the rule confirms what he had before said, that vicious characters should never usurp the first place in tragedy, which should always be occupied by characters naturally good, but hurried into crimes by the excess of noble passions. F. E.

‡ Horace has excellently expressed the *τὰ ἀρμόττοντα* of manners in the following lines :

Ætatis cujusque notandi sunt tibi mores,  
Mobilibusque decor naturis dandus, et annis.

a manly character of bravery and fierceness, which cannot, with propriety, be given to a woman.

The *third* requisite is *resemblance*, (τὸ ὁμοίον).

The *fourth*, is *uniformity*, (τὸ ὁμαλόν) \* ; for even though the model of the poet's imitation be some person of ununiform manners, still that person must be represented as *uniformly ununiform*. (ὁμαλῶς ἀνώμαλον δεῖ εἶναι).

We have an example of manners *unnecessarily bad*, in the character of *Menelaus* in the tragedy of *Orestes* ; of *improper* and *unbecoming* manners, in the lamentation of *Ulysses* in *Scylla*, and, in the speech of *Melanippe* : of *ununiform* manners, in the *Iphigenia* at *Aulis* ; for there, the *Iphigenia*, who supplicates for life, has no resemblance to the *Iphigenia* of the conclusion.

In the manners, as in the fable, the poet should always aim, either at what is *necessary*, or what is *probable* ; so that *such* character shall appear to speak or act, necessarily, or probably, in *such* a manner, and *this* event, to be the necessary or probable consequence of *that*.—Hence it is evident, that the *development* also of a fable should arise out of the fable itself, and not depend upon *machinery*, as in the *Medea*. The proper application of machinery is to such circumstances as are extraneous to the drama ; such, as either happened *before* the time of the action, and could not, by human means, be known ; or, are to happen *after*, and require to be foretold † : for to the gods we attribute the knowledge of all things. But nothing *improbable* should be admitted

of which he gives several examples ; 1st, in the “ Puer—reddere qui voces jam scit.”—2dly, the “ imberbis juvenis.”—3dly, the old man—“ Dilator, spe lentus, iners, pavidusque futuri.”—Vide Art. Poet. 157—178. F. E.

\* The *uniformity* of Aristotle is thus enforced by Horace :

Intererit multum, Davusne loquatur, an heros ;—  
Colchus, an Assyrius ; Thebis nutritus, an Argis.—  
————— Homereum si forte reponis Achillem ;  
Impiger, iracundus, inexorabilis, acer,  
Jura neget sibi nata, nihil non arroget armis.  
Sit Medea ferox invictaque, flebilis Ino,  
Perfidus Ixion, Io vaga, tristis Orestes.  
————— servetur ad imum  
Qualis ab incepto processerit, et sibi constet.

A. P. 115—127.

† Nec Deus intersit, nisi dignus vindice nodus  
Inciderit : nec quarta loqui persona laborat.

A. P. 191.

in the incidents of the fable ; or, if it cannot be avoided, it should, at least, be confined to such as are *without* the tragedy itself ; as in the *Ædipus* of Sophocles.

Since tragedy is an imitation of *what is best*, we should follow the example of skilful portrait-painters ; who, while they express the peculiar lineaments, and produce a likeness, at the same time improve upon the original. And thus, too, the poet, when he imitates the manners of *passionate* men (or of *indolent*, or any other of a similar kind), should draw an example approaching rather to a good, than to a hard and ferocious character : as *Achilles* is drawn, by Agatho, and by Homer.

## XVI.

### (*Different kinds of Discoveries.*)

*First*, the most inartificial of all, and to which, from poverty of invention, the generality of poets have recourse—is the discovery by *visible signs*, (ἡ διὰ σημείων.) Of these signs, some are *natural* ; as the lance with which the family of the *earth-born Thebans* \* were marked : others are *adventitious* ; (ἐκκτῆτα) and of these, some are corporal, as scars ; some external, as necklaces, bracelets, &c.

*Secondly*.—*Discoveries* invented, at pleasure, by the poet, and on that account, still inartificial. For example ; in the *Iphigenia*, *Orestes*, after having discovered his sister, discovers himself to her. She, indeed, is discovered by the letter ; but *Orestes*, by [verbal *proofs* :] and these are such as the poet chooses to make him produce, not such as arise from the *circumstances* of the *fable*.

Another instance, is the discovery by the sound of the shuttle in the *Tereus* of Sophocles †.

\* The descendants of the earth-born Thebans, who, according to fable, sprung from the Earth, when Cadmus sowed the Dragon's teeth. They are said to have been distinguished by the natural mark of a lance upon their shoulders.—Dion Chrys. Orat. IV. as quoted by Tyrwhitt. Hermann conjectures, from Aristotle using the word γηγενεῖς, and not σπαρτοί, as a prose writer would have written it, that these are the words of some poet. F. E.

† Ἴππ' ἑλκ' ἀπὸ κρηλίδος φωνή.—Dacier, after some other commentators, makes a *speaking shuttle* of this ; and wonders, as indeed he well might, that the great critic should let so monstrous an absurdity pass without a severer censure than that of its *wanting art*. (He) here understand much more reasonably, not the literal, but the metaphorical, *voice* of the shuttle, in the epistolary web by which Philomela is said to have conveyed to her sister the dismal tale of her sufferings. [Vide Ovid's Met. lib. vi. 572.] But

*Thirdly.*—The discovery occasioned by *memory*; (ἡ διὰ μνήμης) as, when some recollection is excited by the view of a particular object. Thus, in the *Cyprians* of *Dicæogenes*\*, a discovery is produced by tears shed at the sight of a picture: and thus, in the *Tale of Alcinous*, Ulysses, listening to the bard, recollects, weeps, and is discovered.

*Fourthly.*—The discovery occasioned by *reasoning* or *inference*; (ἡ ἐκ συλλογισμοῦ) such as that in the *Choëphoræ*: “The person, who is arrived, resembles me—no one resembles me but Orestes—it must be he†!”

But, of all discoveries, the *best* is that which arises from the *action itself*, and in which a *striking* effect is produced by *probable* incidents. Such is that in the *Ædipus* of Sophocles, and that in the *Iphigenia*; for nothing is more natural than her desire of conveying the letter. Such discoveries are the best, because they alone are effected without the help of *invented proofs*, or bracelets, &c.

as this seems to have been the current traditional story, I do not see how it could be adduced as a circumstance *invented* at pleasure by the poet. I should rather suppose, that the discovery in question, whatever it might be, was effected by the *sound* of the shuttle, which Aristotle calls, φωνή, voice, not, probably, in his own language, but in the poetical language to which he alludes. For these κίρκιδες, it seems, were a very *vocal* sort of things, nothing like the shuttles of “these degenerate days.” Every one recollects the “arguto pectine” of Virgil. But this is nothing to the amplification of some Greek epigrammatists, who scruple not to compare them to swallows, and even to nightingales.

Κίρκιδες ὀρθρολάλοισι ΧΕΛΙΔΟΣΙΝ εἰκίλοφώνους—

and

Κίρκιδα δ' εὐποίητον ΑΗΔΟΝΑ.—

Hence the ridiculous fancy of Joseph Scaliger, that the metamorphosis of *Proene* into a swallow was exhibited in the *Tereus* of Sophocles, and that a *shuttle* was made use of, instead of a *whistle* or *bird-pipe*, to imitate the swallow's voice! *Twining*, vol. ii. 182. Tyrwhitt's explanation of this passage is, perhaps, better. *Κίρκις*, he says, is not only a *shuttle*, but used sometimes to signify the *web* itself. So Schol. in *Hecuba*, 1153 [κίρκις] τὸ ὕφασμα—a declaration, therefore, by a *web*, may, poetically speaking, be termed the *voice of the web*.—P. 127. F. E.

\* Nothing known of this fable.

† There is much confusion in this passage. One thing, however, seems clear; that ἐκ συλλογισμοῦ, cannot mean, as some interpreters have understood it to mean, “by reason or inference in the mind of the person who *makes* the discovery;” because this is common to *all* the modes of discovery. When *Electra* recognizes her brother, does she not *infer*, or, in the philosophers' language, *sylogise*? “This man, has seen the lance—nobody *could* see it but Orestes.—This is Orestes.”—*Twining*, vol. ii. 187. See Blomfield's note on the 168th line of the *Choëphoræ*. F. E.

## XVIII.

*(Complication and Development of the Plot.)*

Every tragedy consists of two parts—the *complication*, (δέσις) and the *development*, (λύσις)\*. The complication is often formed by incidents supposed *prior* to the action, and by a part, also, of those that are *within* the action; the rest form the development. I call *complication*, all that is between the beginning of the piece, and the last part, where the change of fortune commences:—*development*, all between the beginning of that change, and the conclusion.

## XIX.

*(Different kinds of Tragedy.)*

There are four *kinds* of tragedy, deducible from so many *parts*, which have been mentioned. One kind is the *complicated*, (πεπλεγμένη) where all depends on *revolution* and *discovery*: another is the *disastrous*, (παθητική) such as those on the subject of *Ajax* or *Ixion*: another, the *moral*, (θική)† as the *Phthiotides* and the *Peleus*: and, fourthly, the *simple*, (οἶον) such as the *Phorcides*, the *Prometheus*, and all those tragedies, the scene of which is laid in the infernal regions.

## XX.

*(Too great extent of Plan to be avoided.)*

We must also be attentive to what has been often mentioned, and not construct a *tragedy* upon an *epic* plan. By an *epic* plan, I mean a fable composed of *many fables* ‡; as if any one, for instance, should take the entire fable of the *Iliad* for the subject of a tragedy. In the epic poem, the length of the whole admits of a proper magnitude in the parts; but in the drama, the effect of

\* Literally, the *tying* and the *untying*. Our language wants a proper term. The French expresses it exactly by *nœud* and *denouement*. F. E.

† i. e. In which the delineation of *manners*, or *character*, is predominant. Our language wants a word to express *this* sense of the Greek ἥθικον, and the Latin *morum*. *Mannered*, has, I believe, sometimes been used in this sense; but so seldom, as to sound awkwardly. We know nothing of the subjects here given as examples; the *Phorcides* was a tragedy of Æschylus.—*Twining*, vol. i. p. 155.

‡ i. e. Of many distinct *parts*, or *episodes*, each of them capable of furnishing a tragic fable.—*Twining*.

such a plan is far different from what is expected. As a proof of this, those poets, who have formed the *whole* of the destruction of Troy into a tragedy, instead of confining themselves (as *Euripides*, but not *Æschylus*, has done, in the story of *Niobe*) to a *part*, have either been condemned in the representation, or have contended without success.

## XXI.

*(Of the Chorus.)*

The chorus should be considered as one of the persons in the drama ; should be a *part* of the *whole*, and a sharer in the action : not as in *Euripides* \*, but as in *Sophocles*. As for other poets—their choral songs have no more connexion with their subject, than with that of any other tragedy : and hence, they are now become detached pieces, inserted at pleasure : a practice introduced by *Agatho*.

\* This expression does not, I think, necessarily imply any stronger censure of *Euripides*, than that the choral odes of his tragedies were, in general, more loosely connected with the subject, than those of *Sophocles* ; for, that *this* is the fault here meant, not the improper “ *choice of the persons who compose the chorus*,” as Mr. Potter understands, is, I think, plain from what immediately follows ; the connexion being this : “ *Sophocles* is, in this respect, *most* perfect ; *Euripides* *less* so ; as to the *others*, their choral songs are *totally foreign* to the subject of their tragedies.—*Twining*, vol. i. p. 158.

## PART III.

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### CHAPTER II.

(*Comparison between the Epic Poem and Tragedy.*)

THE epic poem *differs* from tragedy, in the *length* of its plan, and in its *metre*.

With respect to *length*, a sufficient measure has already been assigned. It should be such as to admit of our *comprehending at one view the beginning and the end*: and this would be the case, if the epic poem were reduced from its ancient length, so as not to exceed that of such a number of tragedies, as are performed successively at one hearing. But there is a circumstance in the nature of epic poetry which affords it peculiar latitude in the extension of its plan. It is not in the power of tragedy to imitate several different actions performed at the *same time*; it can imitate only that *one* which occupies the stage, and in which the actors are employed. But the epic imitation, being *narrative*, admits of many such simultaneous incidents, properly related to the subject, which swell the poem to a considerable size. And this gives it a great advantage, both in point of *magnificence*, and, also, as it enables the poet to relieve his hearer, and *diversify* his work, by a variety of *dissimilar* episodes: for it is to the satiety naturally arising from similarity that tragedies frequently owe their ill success.

With respect to *metre*, the heroic is established by experience as the most proper; so that, should any one compose a *narrative* poem in any other, or in a variety of metres, he would be thought guilty of a great impropriety. For the heroic is the gravest and most majestic of all measures; and hence it is, that it peculiarly admits the use of *foreign* and *metaphorical* expressions; for in this respect also, the *narrative* imitation is abundant and various beyond the rest. But the Iambic and Trochaic have more *motion*; the latter being adapted to *dance*, the other to *action* and *business*.



## III.

*(Epic narration should be Dramatic and Imitative.)*

Among the many just claims of Homer to our praise, this is one—that he is the only poet who seems to have understood what part in his poem it was proper for him to take *himself*. The poet, in his own person, should speak as little as possible ; for he is not then the *imitator*.

## IV.

*(Epic admits the wonderful more easily, and in a greater degree than Tragedy.)*

The *surprising* is necessary in tragedy ; but the epic poem goes farther, and admits even the *improbable* and *incredible*, from which the highest degree of the surprising results, because, there, the action is not *seen*. The circumstances, for example, of the pursuit of Hector by Achilles, are such, as, upon the stage, would appear ridiculous ;—the Grecian army standing still, and taking no part in the pursuit, and Achilles making signs to them, by the motion of his head, not to interfere. But in the epic poem this escapes our notice. Now the *wonderful* always pleases ; as is evident from the additions which men always make in relating any thing, in order to gratify the hearers.

## PART V.

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### CHAPTER III.

#### (*Of the Superiority of Tragic to Epic Poetry.*)

TRAGEDY has the *advantage* in the following respects. It possesses all that is possessed by the epic; it *might* even adopt its metre; and to this it makes no inconsiderable addition, in the music and the decoration; by the latter of which, the illusion is heightened, and the pleasure, arising from the action, is rendered more sensible and striking.

It has the advantage of greater clearness and distinctness of impression, as well *in reading*, as in representation.

It has also that, of attaining the end of its imitation in a shorter compass: for the effect is more pleasurable, when produced by a short and close series of impressions, than when weakened by diffusion through a long extent of time; as the *Œdipus* of Sophocles, for example, would be, if it were drawn out to the length of the *Iliad*. Farther: there is less *unity* in all epic imitation; as appears from this—that any epic poem will furnish matter for *several* tragedies. For, supposing the poet to choose a fable *strictly one*, the consequence must be, either, that his poem, if proportionably contracted, will appear curtailed and defective, or, if extended to the usual length, will become weak, and, as it were, *diluted*. If, on the other hand, we suppose him to employ *several* fables—that is, a fable composed of *several* actions—his imitation is no longer *strictly one*.

### IV.

#### (*Preference of Tragedy.*)

If then *tragedy* be superior to the epic in all these respects, and also in the peculiar *end* at which it aims (for each species ought to afford, not *any* sort of pleasure indiscriminately, but such only as has been pointed out), it evidently follows, that tragedy, as it attains more effectually the end of the *art itself*, must deserve the preference.

# EXTRACTS FROM SCHLEGEL ON DRAMATIC LITERATURE.

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## I.

### *Schlegel on the Essence of Grecian Tragedy, &c.*

\* WE now come to the substance of Greek Tragedy itself. It is universally agreed, that in its representation ideal perfection was aimed at. This is not to be understood as if the persons introduced in it were altogether morally perfect. How could any strife take place among such persons, which, however, is absolutely necessary for the complication of the plot? They are depicted to us guilty of weaknesses, faults, and even crimes; yet their manner of acting has an air of nobleness thrown over it, which exceeds reality, and greatness and dignity are bestowed on each person in proportion to his share in the action of the piece. But this is not all. It is necessary for the ideal perfection of the representation that the dramatis personæ should be transplanted into a higher sphere. Tragic poetry endeavoured entirely to separate from the domain of nature that copy of humanity with which it presents us, though man is in reality chained to it, like a bond-slave to the soil. How could this be effected? Should it be suspended in the air? To do this it must be released from the laws of gravity, and deprived of all earthly substance, and even all corporeal form. That which in art is esteemed the representation of ideal perfection, is frequently no more than this. Hence nothing but shadowy forms of air are brought on, immediately to vanish into nothing, and leave no lasting impression on the mind. The Greeks, however, succeeded in uniting, in the most perfect manner, in the fine arts, ideality and reality, or, dismissing those scholastic terms, superhuman loftiness and human truth, and thus

\* Vol. i. p. 105, &c.

giving energy and substance to the mere phantom of an idea. They did not make their pictures float about, without hold, in empty space, but they placed the statue of humanity on the eternal and unshaken basis of moral freedom ; and, since it was formed of stone or brass, a more weighty substance than the bodies of living men, its own weight pressed it down, so that it stood on its pedestal without tottering, and thus, through its magnificence and height, it was only the more subject to the laws of gravity.

Free-will within, and destiny without, are the two poles of the tragic world. Each of these ideas is placed in the clearest light by being opposed to the other. As the feeling of spontaneous action from within elevates man above the despotic rule of inclination, that innate instinct, and, in a word, frees him from the guardianship of nature : so that predestination, which he must acknowledge after free-will, can be no merely natural necessity, but must be situated beyond the physical world in the abyss of the infinite ; hence it comes to be represented as the unfathomable power of destiny. It is for this reason that it extends over the world of the gods ; since the Grecian gods are merely the powers of nature ; and although immeasurably higher than mortal man, yet when opposed to infinity, are merely on a level with him. This is decided by the entirely different manner in which they are introduced by Homer and the tragedians. In the former they appear with arbitrary caprice, and are capable of conferring on an epic poem nothing higher than the charm of the wonderful. In tragedy, on the contrary, they come on either as servants of destiny and the intermediate executors of its degrees, or the gods, by unconstrained action, show that they are divine, and are engaged in the same combat with fate that man is.

This is the essence of the tragic in the ancient sense of the word. We are accustomed to call all horrible or mournful occurrences tragic ; and certainly tragedy chooses incidents of that sort in preference, although an unhappy catastrophe is by no means indispensably necessary, and several ancient tragedies, for example, the *Eumenides*, and the *Philoctetes*, and, in some measure, the *Œdipus at Colonos*, not to mention many plays of Euripides, end joyfully and happily. But why does tragedy select objects which contradict in so terrible a manner the wishes and necessities of our sensual nature ?

This question has been frequently proposed, and has for the most part been resolved in a manner not remarkably satisfactory. Some have said that the pleasure of these representations is derived from the comparison between our own quiet and secure condition, and the storms and perplexities caused by the passions. But when we deeply sympathize with the persons of tragedy, we forget ourselves; and if we think of ourselves, it is a sign that our sympathy is but slight, and that the end of tragedy is not attained. Others have sought for it in the feeling of moral improvement which is effected in us by the exercise of poetical justice, in rewarding the good and punishing the bad. But the man for whom the sight of such dreadful examples would really be useful, would thereby become conscious of low sentiments existing in himself widely distant from genuine morality, and would rather be humiliated than elevated. Besides, poetical justice is by no means an indispensable requisite in a good tragedy; for it may conclude with the suffering of the just man and the triumph of the bad one, provided that the balance is restored by the prospect of futurity. We are very little better off, if we say with Aristotle, that the aim of tragedy is to purify the passions by means of pity and terror. First of all, the interpreters are by no means agreed on the meaning of this position, and have taken shelter in the most forced explanations. See, on this point, Lessing's *Dramaturgie*. Lessing proposes a new explanation, and thinks to find a poetic Euclid in Aristotle. But mathematical demonstrations cannot be misunderstood, and the idea of geometrical evidence is inapplicable to the theory of the fine arts. But supposing that tragedy effected in us this moral cure, it still does it by means of painful sensations, terror and pity, and it would therefore still remain to be explained how this effect can be a cause of pleasurable sensation.

Others have contented themselves with saying, that we are attracted to tragical representations by the want of powerful excitement, in order to rescue us from the torpor of every-day life. This want is obvious; I acknowledged it when I spoke of the charm of dramatic performances in general; it gave origin to the fights of wild beasts, and even to the gladiatorial combats, among the Romans. But should we, who are less hardened, and more inclined to elegant emotions, desire to see demigods and heroes

descend into the blood-stained arena of the tragic stage like reprobate gladiators, only to shatter our nerves with the sight of their sufferings? No—it is not the sight of sufferings that constitutes the charm of tragedy, or of the games of the circus, or even of the combats with wild beasts. In these we see dexterity, strength, and courage displayed, pure qualities, which are allied to the spiritual and moral capabilities of man. The reason that in a fine tragedy we feel a certain satisfaction from our sympathy with the afflicting situations and excruciating sufferings represented in it, is either from the feeling of the dignity of human nature, which is awakened in us by those great exemplars, or from the trace of a higher order of things impressed on the apparently irregular march of events, and mysteriously displayed in it, or from both these considerations.

The real reason, therefore, that tragic representation does not shun even the most terrible things is, that a spiritual and viewless power can be measured only by the resistance which it makes to a force which is external, and can be measured by the senses. The moral freedom of man can therefore be shown only in a contest with sensual instincts; as long as it is not called on by some higher claim to act against them, it either really slumbers within him, or at any rate it appears to slumber, since he can then fill his place suitably, acting as a mere creature of nature. His moral force is tried in struggling alone, so that if the object of tragedy were to be represented by way of rule, it would be this; that in order to maintain the pretensions of our nature to a divinity within us, our earthly existence must be regarded as nothing; that for this end every suffering must be borne, every difficulty overcome.

For all that concerns this point, I may refer to the section on the Sublime in Kant's "*Critique on the Power of Judgment*," to the perfection of which nothing is wanting but a more decided attention to the tragedy of the ancients, with which, however, this philosopher seems not to have been very well acquainted.

I now come to another particular, which distinguishes ancient tragedy from ours; I mean the chorus. We must consider it as a personified reflection on the action which is being represented, or the participation of the poet in the action, as the spokesman of humanity collectively, embodied and received into the representation. This is its universal meaning as current in poetry, with which alone we have to do here, and which is not prejudiced by

the fact, that there was a local occasion for the chorus in the festivities in honour of Bacchus, and that moreover among the Greeks it always had a particular and national meaning. This was, as I have already remarked, that in their republican way of thinking publicity was necessary to make an action perfect. Though their poetry went back to the heroic age, when a monarchical form of government prevailed, yet they gave a tinge of republicanism to those families of heroes, by making them allow either the oldest of the people, or other persons who might represent something similar, to be present at all their transactions. This publicity was in fact not in conformity with the manners of the heroes as we find them represented in Homer: but dramatic poetry treated with independent and conscious freedom as well costume in particular as mythology in general.

In this manner the introduction of the chorus was effected, which, in order that the whole might have the appearance of reality, was to accommodate itself to the temporary occasion of the story which was then represented. Whatever it might be or do in any particular piece, it represented throughout and in the first place the national public spirit, and in the second place the sympathy of mankind in general. In a word, the chorus is an ideal spectator. It softens the impression of an extremely terrific or touching representation, by re-echoing to the real spectator his own emotions lyrically, and therefore musically, and conducting him into the regions of contemplation.

Modern critics have never known what to make of the chorus, and this is the less wonderful, since even Aristotle comes to no satisfactory conclusion on this point. Horace describes the office of the chorus much better, since he ascribes to it the whole part of moral participation, instruction, and warning. Some of the moderns thought that its principal use was, never to leave the stage empty, although, properly speaking, it was never on it; some blamed it as a superfluous and troublesome accompaniment, and took offence at the supposed impropriety of transacting so many secrets in the presence of a considerable body of men; they looked upon it as the chief reason that the unity of place is generally observed, since the poet cannot change it without first removing the chorus, for which he must have some pretext; lastly, they were of opinion that the chorus was merely an accidental

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remnant of the infancy of tragedy ; and since it is easy to perceive that in Euripides, the last tragic poet that we possess, the choruses frequently have very little connexion with the subject of the piece, and become a mere episodic ornament, they are of opinion that the Greeks had but one step more to make in dramatic art to get rid of it altogether.

The bare supposition that Sophocles wrote a Treatise in prose concerning the chorus, in opposition to the principles of some other poets, would be sufficient to refute these superficial opinions ; and, therefore, far from blindly following usage, he knew how to give an account of his proceedings like a reflecting artist.

Modern poets of the first order have frequently endeavoured, since the revival of the study of the ancients, to introduce the chorus into their pieces, for the most part without a just conception of its destination, and more particularly without a vivid one. But we have no singing or dancing suited to it, and in the construction of our stage we have no place proper for it, and hence it would be a difficult undertaking to naturalize it among us.

Altogether, if the form of Grecian tragedy were entirely unaltered, it would remain an exotic for our modern theatre to which prosperity could hardly be promised, even in the hot-house of art learnedly exercised and learnedly viewed.

Grecian mythology, which is the substance of ancient tragedy, is as foreign to the way of thinking and power of imagination of most spectators, as its form and method of theatrical representation. To endeavour to force into this form perfectly different materials, for example, historical ones, is a doubtful attempt against the clearest disadvantages, without the hope of compensation.

I called mythology, by way of pre-eminence, the materials of tragedy. We know, indeed, of two historical tragedies by Grecian poets ; *The taking of Miletus* by Phrynichus, and the *Persians* of Æschylus, which is still extant ; but as they both belong to the epoch when that species of writing had not yet attained its full maturity, and there are so many hundred examples of the contrary, the rule is merely confirmed by these rare exceptions. The judgment of the Athenians, who condemned Phrynichus to a fine because he had so painfully harassed them by a representation of contemporary misfortunes, which perhaps they might have been able to avoid, may appear harsh and arbitrary as far as regards

justice ; yet a proper feeling of the rights and limits of art is displayed in it. A mind alarmed by the thought of the reality and nearness of the sufferings delineated, must be deprived of the repose and reflection necessary for the conception of impressions purely tragical. A heroic story, on the contrary, always came forward from a certain distance, and with the light of the marvellous shining on it. But the marvellous has the advantage of being in some measure at the same time believed and not believed ; believed, in as far as it rests on its connexion with other opinions ; and not believed, as we never transplant ourselves into it by so immediate a participation, as into those pieces which bear the stamp of every-day life. Grecian mythology was a tissue of national and local traditions, equally honoured as being an appendage of religion, and the preface of history ; everywhere kept in popular remembrance by customs and memorials, and adapted to the necessities of art and the higher styles of poetry, by the various ways in which it had been treated by numerous epic or mythical poets. Therefore the tragic poet had merely to graft poetry on poetry ; some trifling suppositions to increase the dignity and grandeur of the piece, and banish all petty and subsidiary ideas, were conceded to him at the very origin of the art. The healing power of tradition had ennobled even the errors and the weaknesses of that race of heroes sprung from the gods, and long ago descended to the shades below. Those heroes were depicted as being of superhuman height, but by no means of unerring virtue and wisdom, but with strong and ungovernable passions. The age was in a state of gentle fermentation ; the soil of morality had not been fertilized by the cultivation of social order, but sent forth good and evil productions with the vigorous profusion of creative nature. Here, therefore, the monstrous and the horrible might appear, without being a proof of that corruption and degeneracy, by which alone they can occur in a state of society in which the law bears sway, and which fill us with horror and aversion. The criminals of the drama are as it were elevated above any human penal code, and are responsible only to a higher law of retaliation. Some are of opinion that the Greeks, as zealous republicans, looked with particular pleasure on the representation of the violent acts and consequent misfortunes of ruined dynasties, and are not very far from considering ancient tragedy in

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 opposition to the sym-  
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 houses, who, by a con-  
 punishment with them,  
 namely, that of  
 the Labdacide at Thebes,  
 where those poems were  
 the Attic poets en-  
 their native land hated  
 Theseus,  
 and moderation,  
 and even  
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 of Greece in sub-  
 a system of  
 revolution, by which  
 the most ancient times,  
 had made a  
 the age of social  
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 sympathy, nor as if the inward

loftiness of the sentiments must be clothed with outward dignity, to be admired and honoured. The Greek tragedians, in fact, paint to us the ruin of those royal dynasties without reference to the condition of the people: they show us the man within the king; and very far from extending the purple mantle as a wall of partition between us and their heroes, they suffer us to look beneath its vain splendour into a bosom torn asunder by passions. That royal pomp is not required in them, as well as heroic costume, is clear from the tragedies of the moderns, which immediately concern themselves with the throne, and are therefore constructed on that plan, but in different circumstances, namely, with monarchical institutions existing around them. They cannot borrow the features of the reality which is before them, since nothing has less tragic capabilities than the court and a court life. Whenever, therefore, they do not paint an ideal kingdom of perfectly different manners, they fall into stiff formality, which is far more destructive of all boldness in the delineation of character and all depth of pathos, than the narrowness of the limits of the relations of private life.

There are but few stories that seem to have been invented for the sake of tragedy; such as, for example, the long continued succession of crimes, revenge, and maledictions, in the house of Atreus. When we go through the names of the pieces which have been lost, it is in many of them difficult to imagine how the story, as far as we know it, could have contained enough to fill up the compass of a tragedy. The poets had, indeed, a great extent of choice among the varying traditions of the same history; and this very uncertainty justified them in going still farther, and considerably altering the circumstances of an event, so that the inventions introduced into ~~one~~ piece sometimes clash with the suppositions in another one of the same poet. But we must chiefly form an idea of the fruitfulness of mythology for the tragic art from the law that we see prevailing throughout the whole history of Grecian cultivation, namely, that the power which prevailed for the time assimilated to itself every thing present. As the stories of heroes, with all their variations had easily developed themselves in the quiet profusion and calm variety of epic poetry, so they now accommodated themselves to the demands of the tragic writers by their seriousness, their energy, and their close connexion, now first brought before the public; and that which amid this manifold sifting turned out

Beauty is the aim of sculpture, and repose is the state most advantageous to beauty. This therefore suits a single figure. But several can be grouped only by being united in some action. A group represents beauty in motion, and the problem is to unite both in the highest degree. This will be the case when the artist finds the means, while delineating the strongest bodily or mental pains, of moderating the expression by manly resistance, quiet grandeur, or innate grace, so that the features of beauty may remain undisguised amid all the pathos of truth and reality. Winkelmann speaks on this subject in a manner not to be surpassed, when he says, that with the ancients beauty was the tongue in the balance of expression, and with this view describes the groups of Niobe and of Laocoon ; the former a masterpiece in the lofty and serious, the latter in the learned and elegant style.

The comparison with ancient tragedy is so much the closer, as we know that both Æschylus and Sophocles wrote a *Niobe*, and the last a *Laocoon* also. In the Laocoon, the painful struggles of the body and the counter struggles of the mind are placed in an admirable equilibrium. The children crying for help, who are only elegant objects of pity, not of admiration, turn our eyes back to the father, who seems to be turning his in vain to the gods. The serpents twining round represent to us inevitable destiny, which frequently entangles the persons of an action so dreadfully with one another. And yet the beautiful symmetry, the pleasing elevation of the contour is not lost even in their powerful folds ; the representation, dreadful to the outward sense, is given with moderation, and an assuaging air of gracefulness is diffused over the whole. In the group of the Niobe terror and pity are likewise mixed in the most perfect manner. The former descends from heaven, which is accused by the upturned eyes and half-opened mouth of the mother. The daughter who, in the agony of death, is flying to the bosom of her mother, knows not, in the innocence of her childhood, how to tremble for any one but herself ; never was the innate instinct of self-preservation more elegantly depicted. On the other hand, is there a more beautiful emblem of heroic greatness sacrificing itself, than Niobe bending forward to intercept as much as possible with her own body the annihilating dart ? Pride and indignation are dissolved in the most ardent maternal love. The unearthly nobleness of her fea-

subsequently show, a lowering of its tone down to prose and reality. The Old Comedy may be most easily comprehended as being the entire antithesis of tragedy. This was probably the meaning of the assertion of Socrates, which Plato mentions at the end of his *Banquet*. He relates, that after the other guests had dispersed or fallen asleep, Socrates alone, together with Aristophanes and Agathon, remained awake ; and while drinking with them out of a great bowl, compelled them to confess, though unwillingly, that it was the province of a single person to excel both in tragedy and comedy, and that the tragic poet was, by virtue of his art, at the same time a comic poet. This was equally opposed to the prevailing opinion, which entirely separated the two species of talent, and to experience ; as no tragic writer had even attempted to excel in the comic line, and vice versâ ; it could, therefore, refer only to the inward substance of the thing. Another time, when discoursing on the subject of comic imitation, the Socrates of Plato says, that all contrary things can be properly learnt only by means of one another, and, consequently, that which is serious by means of that which is ridiculous. Had the divine Plato chosen, when reporting this dialogue, to have imparted to us his thoughts, or those of his master, on these two branches of poetry, we should indisputably have been spared the following investigation. One part of the relation of comic poetry to tragic may be comprehended under the idea of parody. This branch of parody is however much more powerful than the travesty of an epic poem, because the thing parodied aimed, by means of scenic representation, at a very different sort of reality and present existence from the epic poem, which narrated stories of the olden time as past, and even stepped back with them into the period in which they had occurred. The parody of the comic writers more immediately followed what it imitated ; and even its representation on the same stage on which the Greeks had been accustomed to see its grave prototype, must have strengthened its effect.

Nor were single passages alone parodied, but the form of tragic poetry in general ; and parody indisputably extended itself not merely to the poetry, but even to the music and the dancing, to the gestures and the decorations of the stage. Nay, more, as tragic acting trod in the footsteps of sculpture, the parody of the comic writers followed it here likewise, by changing the ideal forms of

own place, and not to trouble itself about the rest. In Tragedy, to make myself clearer by a simile, monarchy bears sway ; but as it existed in the heroic age of Greece, without despotism ; and every thing willingly submits to the dignity of the heroic sceptre. Comedy, on the other hand, is the democracy of poetry ; it is a principle in it, rather to endure the confusion of anarchy than to limit the universal licentiousness of all the powers of the mind, nay, even of all its single thoughts, occurrences, and allusions. All that is dignified, noble, and great, in human nature, can be represented only seriously ; as, otherwise, the person representing it feels oppressed by its superiority, and it therefore fetters him. The comic poet must, therefore, exclude it from his representation, must set himself against it, nay, even deny its existence altogether, and form an ideal standard of humanity opposed to that of the tragic poets, namely, an ugly and vicious one. But just as the ideal standard of tragedy is by no means an exemplar of all possible virtues, so this contrary kind of ideality by no means consists of an accumulation of moral crimes and degeneracy ; but of a subjection to the brute part of man, a want of freedom and independence, a want of connexion, and of those contradictions of our inner being, which are the cause of every kind of folly.

The serious ideal standard is the unity and harmonious softening down of the sensual man in the spiritual, as may be seen in the clearest manner in sculpture, in which the perfection of form is merely an emblem of spiritual perfection and the most lofty moral ideas, and in which the body is entirely penetrated by the mind, and animated till it is almost glorified. The comic ideal standard, on the contrary, consists in the perfect harmony and unity of our higher nature, with the bestial as its ruling principle. Reason and understanding are represented as the voluntary slaves of the senses.

From this cause arises what has given so much offence in Aristophanes, the frequent mention of the low wants of the body, and the licentious delineation of those brutal instincts of nature, which, in spite of all restraints that morality and decorum wish to impose, get loose before one is aware of them. If we pay attention to what inevitably has a ludicrous effect on our comic stage, and which seems never to wear out by time, we shall find it to be exactly these invincible sensual inclinations opposed to higher duties ; such as cowardice, childish vanity, garrulity, epicurism, laziness, and the



matured it seems not entirely to have renounced this choice, as we may see from the names of many of the lost plays of Aristophanes and his contemporaries; and afterwards, during the interval between the old and new comedy, it manifested its former predilection from peculiar reasons. But the contrast between the materials and the form in which they are represented is here very proper, and nothing can be a stronger foil to a method of representation which is entirely jocose, than the most weighty and serious affairs of mankind; hence public life and government were naturally the proper subject for the Old Comedy. It is political throughout, and it is only with reference to public life that it introduces by the way private and domestic life, above which the New Comedy never rises at all. The chorus is therefore essential, because, to a certain extent, it represents the people; it can by no means be considered as an accidental circumstance appertaining to the local origin of the Old Comedy; a more important reason is, that it is necessary to the perfection of the parody of the form of Tragedy. At the same time it contributes to the expression of that festive merriment, of which Comedy was the most extravagant outpouring. For choric songs, accompanied by dancing, were exhibited at every kind of public festival among the Greeks. The chorus of Comedy is frequently changed into this voice of public joy; for example, when the women who are celebrating the *Thesmophoria*, in the piece which takes its name from them, amid their merriest freaks strike up a melodious hymn to the honour of all the gods who are before them, just as in the real festival. On these occasions so lofty a lyrical strain is employed, that these passages might be transplanted into a tragedy without any alteration. On the contrary, it is a deviation from its tragical prototype, that there are sometimes several choruses in one comedy, who at one time are present together, and sing in answer to one another, and at another time change, and are dissolved without reference to each other. The *Parabasis*, however, is the most remarkable peculiarity of the comic chorus, which is an address of the chorus to the spectators on the behalf and in the name of the poet, and which has nothing in common with the subject of the piece. At one time he sets forth his own merits, and ridicules his rivals; at another time, by virtue of his right as an Athenian citizen of speaking on public topics in every assembly

Old become tame ; and, when considered with an eye to joviality, tameness is far from passing for a panegyric. The writers of the New Comedy endeavoured to replace the loss suffered by the renunciation of the unrestricted liberty of jesting, by a mixture of seriousness, which they borrowed from Tragedy, as well in the form of the representation and the connexion of the whole, as in the impression which was aimed at. We have seen how tragic poetry, in its last stage, descended from its ideal height, and approached common reality, both in the characters and the tone of the dialogue ; but particularly in striving after practical instruction for the regulation of civil and domestic life, with all its wants. Aristophanes, in his *Frogs*, v. 971—991, jestingly praises this direction towards utility in Euripides. Euripides was the forerunner of the New Comedy ; the poets of this class admired him in preference, and acknowledged him as their master. Indeed, their affinity in tone and spirit is so great, that moral maxims of Euripides have been ascribed to Menander, and vice versâ. On the other hand, we find many consolations among the fragments of Menander, which strike us as rising to the tone of Tragedy.

The New Comedy is, therefore, a mixture of jest and earnest. The poet no longer jests with poetry and the world ; he no longer gives himself up to a jocose inspiration, but seeks for the ludicrous in actual objects ; he paints in the character and condition that which is a subject for jesting ; in a word, the merry and the ridiculous. But it is no longer to come on as the mere creature of his fancy, but to be probable, that is to say, appear real. Hence, under this restrictive law of representation, we must again examine the ideal standard of Comedy which I established above, and settle, in conformity with it, the different sorts and degrees of the comic. The highest seriousness of Tragedy is always founded on infinity, as I have shown, and the subject of Tragedy is properly the struggle between our finite outward existence and our infinite inward being. The more gentle seriousness of the New Comedy, on the contrary, remains within the circle of experience. Chance took the place of destiny ; for this is the idea that we obtain of it by experience, as being something that is not in our power. And in fact, among the fragments of Menander, we find numerous sentiments concerning chance, just as we do touching destiny among the tragedians. Nothing but moral freedom could be opposed to unlimited neces-

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of the people, he makes serious or jocose propositions for the common weal. Properly speaking, the parabasis is contrary to the essence of dramatic representation; as the first principle of this is that the poet is to disappear in his personages; and they ought to speak and act as if they were by themselves, and therefore pay no apparent regard to the spectators. All tragic impressions are infallibly destroyed by intermixtures of this kind; but intentional interruptions are favourable to humour, even if they were in themselves more serious than the subject of representation, because we are thereby freed from the constraint of an employment of the mind, which by its continuance seems to approach the nature of a toil. The invention of the parabasis might be caused partly by the comic writers not having so many materials as the tragic to fill up the intervals in the action when the stage was empty, by sympathising and animated songs. But it is also suitable to the substance of the Old Comedy, in which not only the subject, but the whole method of treating it, is jocose. This unlimited dominion of jest is shown by the dramatic form not being steadily persevered in, and its laws being momentarily suspended; just as in some merry disguise a man allows himself to take off his mask. Allusions and hints to the pit have remained to the present day in Comedy, and often have great success, though unconditionally rejected by many critics. I shall afterwards return to the question, how far, and in what sort of comedy they are allowable.

Were we to comprehend, in a few words, the objects of Tragedy and Comedy, we should say, that as Tragedy, by means of painful emotions, elevates us to the most dignified view of human nature, as being "the imitation of the most beautiful and excellent kind of life," according to Plato's expression, so Comedy, by a jesting and degrading way of considering all things, excites the most unbounded gaiety.

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### III.

\* *Schlegel upon the New Comedy.*

The New Comedy may, in some respects, be defined to be the

\* Dram. Lit. Vol. i. pp. 330, &c.

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a faithful picture of the manners of the time ; it was to be decidedly local and national ; and even when we see comedies of other times and other nations brought on the stage, we seek for this and esteem it. By this resemblance to a portrait is not meant that the characters of Comedy were to be wholly individual. The most striking features of different individuals of a class were to be compounded till a certain completeness in it was attained, provided that they were clothed with sufficient peculiarity to have an individual appearance, and not to be mere examples of a partial conception. But inasmuch as the New Comedy in general paints the economy of social and domestic life, it is a portrait ; and when viewed in this prosaic light, it must vary according to time and place, while those comic springs which are its original foundation always remain the same.

The ancients acknowledged the New Comedy to be an exact copy of real life. The grammarian Aristophanes, thoroughly persuaded of this, exclaimed, with a rather affected yet ingenious turn of expression, “ O life and Menander, which of you imitated the other ? ” We are informed by Horace that some had doubted whether Comedy was or was not poetry, because neither its subjects nor its language possessed the energetic loftiness of other branches of poetry, and its dialogue was distinguished from that of common conversation merely by the metre. But, it was objected by others, Comedy sometimes raises its tone ; for example, when an angry father reproaches his son with his debaucheries. Horace, however, rejects this answer as insufficient. “ Would Pomponius,” he sarcastically asks, “ be scolded in a gentler tone if his father were alive ? ” To clear up these doubts we must direct our attention to those points in which the New Comedy soars above individual reality. In the first place, the story is feigned, and composed of parts which have an artificial relation to each other. Moreover, the subject is handled throughout according to the rules of theatrical representation : every thing is excluded which is foreign to the subject, or which would interrupt the action, and those things which belong to it are made to follow in quicker succession ; while a clearness is bestowed on every part, on the situations as well as the characters, which the floating and vague outlines of real life seldom possess. This is the poetic part of the form of the New Comedy ; its prosaic part consists of

styles of speaking. It is not so much the latter case as the convenience of authors, and partly that of actors too, which has made prose comedies so common in modern times. I would particularly recommend the diligent cultivation of personified Comedy, and even of Comedy in rhyme, to the Germans; for as we are still seeking for some comic vein peculiar to our nation without having been able exactly to find it, the whole representation would be invigorated by the greater compactness of its form, and many errors would be stifled in their birth. We have not yet attained a sufficient mastery in this line to allow ourselves an agreeable negligence.

As we have considered the New Comedy in the light of a mixture of comic and tragic, of poetic and prosaic elements, it is immediately manifest that many species may find a place within the limits of this genus, according to the predominance of one or other of the ingredients. Does the poet, in jesting mood, sport with his own inventions, a farce is produced; does he limit himself to the ridiculous in situations and characters, it is a pure comedy; when seriousness gains ground in the aim of the whole composition, and in the sympathy and moral judgment which are called into play, it becomes an instructive or a sentimental drama; and from this to domestic tragedy is but one step. Much ado has often been made about these last kinds, as being new and important inventions, and peculiar theories have been put forth touching them, and so on. This was Diderot's case with his sentimental drama, which has since been so cried out against; what was new in it was merely what was erroneous; its attempts at being natural, its pedantic ostentation of domestic relations, and its lavish use of emotions. Did we possess the collected comic literature of the Greeks, we should incontestably find in it its prototypes in every particular, except that the cheerful spirit of the Greeks never fell into a deadening uniformity, but arranged and mingled every thing with wise moderation. Among the few pieces that remain, have we not *The Prisoners* of Plautus, which may be called a sentimental drama; *The Mother-in-law* of Terence, a real family picture; while the *Amphitryon* aims at the bold caprice of the old comedy, and *The Twin-Brothers* is a wild piece of intrigue? Are not grave and instructing, passionate, and even touching passages to be found in the plays of Terence? Read the first scene of



us things strange, unexpected, and so extraordinary as to be almost incredible, and even allows himself to set out with some gross improbability, such as the resemblance of two persons, or a disguise which is not perceived ; but afterwards all the occurrences must have the appearance of truth, and a satisfactory account must be given of all the circumstances, by means of which affairs take so extraordinary a turn. As the poet gives us only an easy play of wit with respect to *what* happens, we are proportionably strict with him with respect to the *how*.

In those which are rather comedies of character, the characters must be grouped with art, so as to throw light upon one another. This easily degenerates into a too systematic arrangement, when every character is confronted by the one contrary to it, and every thing obtains an unnatural appearance. Nor are those comedies much to be praised where all the other characters are inserted, merely to make one principal one pass through all sorts of trials ; and still less when this would-be character consists of nothing but an opinion or a habit (such as *l'Optimiste*, *le Distrail*), as if an individual could consist of a single quality, and was not to be defined on all sides. I have shown above what was the jocose ideal standard of human nature in the Old Comedy. Since, however, the representation of the New Comedy was to resemble a fixed reality, it could not regularly allow of the intentional and arbitrary exaggeration of that style of writing. It, therefore, had to seek for other springs of comic merriment, which are nearer the confines of seriousness, and these are to be found in characters steadily kept up throughout.

In the characters of Comedy there predominates either the comic effect which results from observation, or that which is produced by conscious and confessed humour. The former produces the more refined species of entertainment, namely, what is called the higher comedy ; the latter the lower style, or farce. I will explain myself more clearly.

There are ridiculous qualities, follies, and perversities, of which the possessor is not conscious, or if he remarks them at all, takes great care to conceal them, because they would injure him in the opinion of others. Persons of this kind do not therefore announce themselves to be what they are ; their secret escapes them unconsciously, or against their will ; and when the poet paints them, he



*The Self-Tormentor.* In our way of viewing the subject we hope to find a suitable place for every thing. We here see no separate species, but merely a gradual ascent in the tone of representation, which is passed through by transitions more or less perceptible. Nor can I allow, without limitation, the established division into pieces of intrigue, and pieces of character. A good comedy ought to be both at once, otherwise it must be deficient either in substance or interest, though it is true that either of the two may preponderate. The development of comic characters requires situations which place them in strong contrast, and these arise from the crossing and jostling of views and accidents, as I before defined *intrigue* in the dramatic sense of the word. Every body knows what intriguing means in common life, namely, leading others, by means of cunning and dissimulation, to contribute, without their knowledge, and against their will, to the furtherance of our plans. In Comedy both meanings hold good, as the cunning of one is an untoward accident for the others. When the characters are not marked more strongly than is necessary to give some foundation for the actions of the persons in each particular case; when, moreover, incidents are accumulated to a degree that leaves but little room for the display of character; when the complication of the plot is placed in so ticklish a situation, that it seems every moment as if the motley confusion of misunderstandings and embarrassments must be cleared up, yet the knot is ever and anon fastened again: a composition of this kind may be called a piece of intrigue. The French critics have made it fashionable to estimate this species far below what is called a piece of character, perhaps because they look too eagerly in a play for something that may be retained and carried home with one. It is true that a piece of intrigue in some measure ends in nothing; but why should it not be allowed sometimes to sport ingeniously without any other aim? A great deal of wit and invention certainly belong to a good comedy of this kind; besides the entertainment which is afforded by the exercise of sagacity, curious juggling tricks may have great charms for the fancy, as is shown by many Spanish pieces.

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calculated to excite indignation and contempt, and sometimes esteem and affection? He transfers every thing into the region of the understanding. He opposes men to one another merely as physical beings to measure their strength together, although mental strength is included, and indeed plays the principal part. In this respect comedy makes the nearest approach to fable; as fable introduces beasts endowed with reason, so the former brings on men endowed with understanding, but slaves to their animal appetites; by sensual appetites, I mean sensuality, or, to express it still more generally, self-love. As the persons of Tragedy are ennobled by heroism and self-devotion, so those of Comedy are finished egotists. This must be understood with proper limits; not as if Comedy did not paint the social propensities likewise, but it represents them as arising from a natural solicitude for our own happiness. As soon as the poet passes this point he quits the tone of Comedy. He does not excite our feelings to inquire whether the actors are noble or mean, innocent or corrupted, good or bad; but whether they are stupid or sensible, clever or foolish, silly or reasonable.

Examples will place this subject in the clearest light. We have an involuntary and immediate reverence for truth, which belongs to the inmost emotions of morality. A lie, of which the motives are base, and which threatens to be destructive in its consequences, fills us with the highest indignation, and is a subject for Tragedy. Why then is it acknowledged that cunning and deceit are such excellent springs of comic action, provided that they are subservient to no wicked view, but merely to self-love, as when they are employed to get a man out of a scrape, or attain some aim, and no dangerous consequences are to be feared from them? The deceiver is already beyond the sphere of morality; truth and falsehood are to him indifferent in themselves; he considers them merely as means, and therefore we entertain ourselves merely with the sagacity which must be expended in serving a disposition of a nature so little exalted. It causes still greater merriment when the deceiver is caught in his own net; for example, when he wishes to lie, and has a bad memory. On the other hand, a mistake, when it is not seriously dangerous, is a comic circumstance, and the more so, in proportion as this disease of the understanding arises from a preceding misuse of the powers of the mind, from vanity, folly, or perverseness. When, therefore, deceit and mistake play at

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must lend us his own excellent gift of observation, that we may learn to know them properly. His art consists in allowing the character to peep through with hastily sketched features, which can be discovered only by secret observation, and yet placing the spectator in such a position that he cannot miss the remark, however refined it may be.

There are other moral failings which the possessor perceives in himself with a certain degree of satisfaction, and even lays it down as a principle, not to get rid of them, but to foster and cherish them. Of this kind are all those which, without any selfish arrogance or hostile propensities arise merely from the preponderance of sensuality. To this a superior degree of understanding may very easily be joined, and when the person directs this against himself, and makes merry with himself, and, confessing his misdeeds against others, endeavours at the same time to atone for them by the humorous dress he gives them, there arises the style of conscious humour. This style always presupposes a sort of inward duplication of the person ; and the superior half, which jestingly represents and ridicules the other, has, both in its tone and its employment, a near affinity to the comic poet himself. He sometimes entirely transports his own person into this representative of it, by making him give an exaggerated picture of himself, and place himself above the other persons, by jocosely keeping up a sort of understanding with the spectators. From this arises the comedy of whim, which generally has a great effect, however critics may wish to degrade it. In this the spirit of the Old Comedy is revived ; the privileged jester, whom almost every stage has had under different names, whose part is sometimes refined and witty, and sometimes coarse and clownish, has inherited the privileges and wild animation of the free and unrestrained old comedian ; a sure proof that the Old Comedy which we have described as the original genus, was not merely peculiar to the Greeks, but that in substance it belongs to the nature of the thing.

In order to keep the spectators in a sportive mood, a comic representation must remove them as much as possible from a moral estimation of the persons, and all real sympathy in the occurrences, since in either of these cases seriousness is the inevitable consequence. How then does the poet avoid the emotions of moral feeling, though the actions represented are of a kind sometimes

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There are other moral failings which the possessor perceives in himself with a certain degree of satisfaction, and even lays it down as a principle, not to get rid of them, but to foster and cherish them. Of this kind are all those which, without any selfish arrogance or hostile propensities arise merely from the preponderance of sensuality. To this a superior degree of understanding may very easily be joined, and when the person directs this against himself, and makes merry with himself, and, confessing his misdeeds against others, endeavours at the same time to atone for them by the humorous dress he gives them, there arises the style of conscious humour. This style always presupposes a sort of inward duplication of the person ; and the superior half, which jestingly represents and ridicules the other, has, both in its tone and its employment, a near affinity to the comic poet himself. He sometimes entirely transports his own person into this representative of it, by making him give an exaggerated picture of himself, and place himself above the other persons, by jocosely keeping up a sort of understanding with the spectators. From this arises the comedy of whim, which generally has a great effect, however critics may wish to degrade it. In this the spirit of the Old Comedy is revived ; the privileged jester, whom almost every stage has had under different names, whose part is sometimes refined and witty, and sometimes coarse and clownish, has inherited the privileges and wild animation of the free and unrestrained old comedian ; a sure proof that the Old Comedy which we have described as the original genus, was not merely peculiar to the Greeks, but that in substance it belongs to the nature of the thing.

In order to keep the spectators in a sportive mood, a comic representation must remove them as much as possible from a moral estimation of the persons, and all real sympathy in the occurrences, since in either of these cases seriousness is the inevitable consequence. How then does the poet avoid the emotions of moral feeling, though the actions represented are of a kind sometimes



calculated to excite indignation and contempt, and sometimes esteem and affection? He transfers every thing into the region of the understanding. He opposes men to one another merely as physical beings to measure their strength together, although mental strength is included, and indeed plays the principal part. In this respect comedy makes the nearest approach to fable; as fable introduces beasts endowed with reason, so the former brings on men endowed with understanding, but slaves to their animal appetites; by sensual appetites, I mean sensuality, or, to express it still more generally, self-love. As the persons of Tragedy are ennobled by heroism and self-devotion, so those of Comedy are finished egoists. This must be understood with proper limits; not as if Comedy did not paint the social propensities likewise, but it represents them as arising from a natural solicitude for our own happiness. As soon as the poet passes this point he quits the tone of Comedy. He does not excite our feelings to inquire whether the actors are noble or mean, innocent or corrupted, good or bad; but whether they are stupid or sensible, clever or foolish, silly or reasonable.

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cross purposes, and become extremely complicated, the situation is highly comic. For example, two men meet with the view of cheating one another, but each having been previously warned, does not trust the other, but only pretends to do so, and both go away deceived only with respect to the success of their deceit. Or thus ; one wishes to deceive the other, but unconsciously tells him the truth ; the other is mistrustful, and falls into a mistake, only because he is too much afraid of being cheated. In this manner a sort of comic grammar might be composed, and it might be shown how single springs of action may be intermingled till they reach the most artificial entanglement, with an effect continually increasing. Thus it might also be shown that the confusion of misunderstandings which constitutes a comedy of intrigue, is by no means so despicable a part of the comic art as the defenders of the prolix development of the comedy of character maintain it to be. Aristotle describes the ridiculous as being an imperfection, or an impropriety, which causes no material injury. This is just ; for as soon as we feel real compassion for the personages all our merry mood is over. A misfortune in Comedy must be nothing more than an embarrassment to be cleared up at the end, or at most a deserved humiliation. To this head belong certain corporal means of educating grown-up people, which our more refined, or, at least, more compassionate, age wishes to banish from the stage, though Moliere, Holberg, and other masters have made great use of them. Its comic effect consists in its making apparent the dependence of the mind on external circumstances : it is as it were the motives of action made palpable. These chastisements in Comedy are the antithesis of a violent death heroically borne in Tragedy. In the latter case the disposition remains unshaken amid all the terrors of annihilation ; the man perishes, but his principles remain ; in the former case his corporeal existence remains uninjured, but a sudden alteration in his disposition is manifested.

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conscience that gives us an immediate conviction of them ; experience can enlighten us only with respect to the useful and the pernicious. In fact, the instruction we derive from Comedy does not concern the worthiness of the end, but only the serviceableness of the means. It is, as I have before observed, the doctrine of prudence ; the morality of consequences, and not of motives. This last, the only genuine morality, is on the contrary essentially allied to the spirit of Tragedy.

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So much for the investigation of those general ideas, which must serve as a clue to us in the examination of the merit of particular poets. I shall be able to embrace in a small compass what I have to say on the little that we possess of the New Comedy of the Greeks in fragments, and through the medium of Roman imitations.

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ed in the Romans: they had but little poetic spirit of their  
, and their poetic literature began, for the most part, first by  
slation, then by a freer kind of imitation, and lastly by appro-  
ting and altering that of the Greeks. They therefore allowed  
peculiar kind of adaptation to pass current for originality.  
s we see, in the justificatory prologues of Terence, the idea of  
iarism so far lowered that he was accused of it only because  
as asserted that he had made use, for the second time, of some-  
g which had already been altered from the Greek by somebody

As, then, we cannot by any means consider these writers as  
tive artists, and as they are important to us only in as far as  
ugh their medium we may learn the form of the New Greek  
edy, I will insert what I have to remark on their character  
their difference, and then return to the writers of the New  
edy. Poets and artists were held in the highest honour in  
me from the earliest times; among the Romans, on the con-  
r, polite literature was originally cultivated by men of the  
st class, by needy foreigners, nay even by slaves. Plautus  
Terence, who were contemporaries during part of their life,  
towards the end of the second Punic war, and in the interval  
ben the second and the third; the former was a poor day-  
er, the latter a Carthaginian slave, and afterwards a freed-  
... Their success, however, was very different. Plautus was  
id in the intervals of writing to let himself out like a beast of  
in a hand-mill; Terence was an inmate of the house of the  
Scipio and his bosom friend Lælius, and they thought him  
ty of so confidential an intercourse that he had the honour to  
it laid to his charge that these noble Romans assisted him in  
ng his pieces, and even allowed their own labours to pass  
his name. The habits of their life betray themselves in the  
of both. The sprightly coarseness of Plautus, and his far-  
jests smack of his intercourse with the lower orders; an air  
ed society may be traced in the style of Terence. The second  
ence between them is in the choice of the pieces which they  
ed. Plautus prefers farcical plays of exaggerated and even  
ive merriment; Terence has a predilection for pieces of  
ch the characters are more finely drawn, and the tone is more  
late, and approaches the class of serious and instructive and.

cross purposes, and become extremely comic. This is highly comic. For example, two men are cheating one another, but each having been deceived does not trust the other, but only pretend to be away deceived only with respect to the success of the thus; one wishes to deceive the other, but is afraid of the truth; the other is mistrustful, and falls into the because he is too much afraid of being cheated. A sort of comic grammar might be composed to show how single springs of action may be developed to reach the most artificial entanglement, with the increasing. Thus it might also be shown how misunderstandings which constitutes a comic means so despicable a part of the comic art as a prolix development of the comedy of character. Aristotle describes the ridiculous as being a fault of impropriety, which causes no material injury, as soon as we feel real compassion for the person the mood is over. A misfortune in Comedy must be more than an embarrassment to be cleared up at the end, or a deserved humiliation. To this head belong the comedies of educating grown-up people, which our more modern, more compassionate, age wishes to banish from the stage. Moliere, Holberg, and other masters have made it their business. Its comic effect consists in its making apparent the mind on external circumstances: it is as if the action of action made palpable. These chastisement, the antithesis of a violent death heroically borne in the latter case the disposition remains unshaken, and free of annihilation; the man perishes, but his person remains; in the former case his corporeal existence remains, but a sudden alteration in his disposition is manifest.

Since, then, comic representation must in the eyes of the spectator in a perfectly different point of view, and estimation, with what right can we still demand of Comedy—with what reason expect it? In the moral sentences of the Grecian comic writers, we find that, on the whole, they are principles drawn from nature. But we do not learn to know our duties from

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 LAST, THE CITY OF THE FUTURE IS NOT THE ONLY ONE. IT IS A  
 TO THE SPIRIT OF THE FUTURE.

Hence many philosophers have of late years  
 with want of necessity a language in the city of the future  
 in his Letter to the Future. I, the city of the future  
 it goes, is not the only one. It is a language in the city of the future  
 as a model of the future. It is a language in the city of the future  
 part of the future. It is a language in the city of the future  
 who does not know the future. It is a language in the city of the future  
 erroneous. It is a language in the city of the future  
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 that it is the city of the future.

So much for the city of the future. It is a language in the city of the future  
 serve as a model of the future. It is a language in the city of the future  
 poets. I, the city of the future. It is a language in the city of the future  
 to say of the city of the future. It is a language in the city of the future  
 Greeks in the future. It is a language in the city of the future.

Greek language in the city of the future. It is a language in the city of the future  
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 very interesting. It is a language in the city of the future  
 far as we know the city of the future. It is a language in the city of the future  
 Although the city of the future is not the only one. It is a language in the city of the future  
 in the city of the future. It is a language in the city of the future  
 first language in the city of the future. It is a language in the city of the future  
 ber of people in the city of the future. It is a language in the city of the future  
 devastation in the city of the future. It is a language in the city of the future  
 remains in the city of the future. It is a language in the city of the future  
 fragments in the city of the future. It is a language in the city of the future  
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sity ; as for chance, it was to be turned to account by cleverness. Hence, the whole system of morality in the New Comedy, as in fable, is nothing but a system of prudence. It was with this meaning that an ancient critic, with inimitable brevity, exhausted the subject, by saying, that Tragedy was the renunciation or abolition of real life, Comedy a regulation of it.

The representation of the Old Comedy is a fantastic juggle, a merry dream, which, at the end, dissolves into nothing, meaning and all. The representation of the New Comedy, on the contrary, is in its form under the controul of seriousness. It rejects every thing that is contradictory, and every thing by which its own effect would be destroyed. It aims at unity and connexion, and in common with Tragedy has a formal development and unravelling of the plot. Like Tragedy, it connects occurrences by cause and effect, except that it receives the law of this connexion as shown by experience, without referring it to an ideal standard. As Tragedy seeks to satisfy our feelings at the conclusion, so the New Comedy attempts to arrive at something which shall be at least an apparent resting-place for the understanding. It may be remarked by the way that this is by no means the easiest problem for the comic poet, as he must, at the conclusion, adroitly throw aside those contradictions which, by their perplexity, have amused us ; when he really adjusts them, when fools become reasonable, and the evil-minded are reformed or punished, the comic impression is lost.

Such were the comic and tragic ingredients of the New Comedy. But a third may be added, which is in itself neither tragic nor comic, nor even poetic. I mean portrait-like fidelity. The ideal and caricature, both in sculpture and in dramatic poetry, pretend to no other sort of fidelity than that which belongs to their meaning ; they are not intended to appear as particular beings. Tragedy reigns in an ideal, the Old Comedy in a fantastic world. As the New Comedy limits the creative activity of fancy, it must offer the understanding a compensation for it, and this consists in the probability of the representation, which is to be judged of by it. I do not mean, by this, the calculation of the greater or less frequency of the events which happen in a play, but individual truth ; for if it were not permitted to introduce those which occur but rarely within the limits of every-day life, all the merriment of Comedy would be rendered impossible. The New Comedy was to be

a faithful picture of the manners of the time ; it was to be decidedly local and national ; and even when we see comedies of other times and other nations brought on the stage, we seek for this and esteem it. By this resemblance to a portrait is not meant that the characters of Comedy were to be wholly individual. The most striking features of different individuals of a class were to be compounded till a certain completeness in it was attained, provided that they were clothed with sufficient peculiarity to have an individual appearance, and not to be mere examples of a partial conception. But inasmuch as the New Comedy in general paints the economy of social and domestic life, it is a portrait ; and when viewed in this prosaic light, it must vary according to time and place, while those comic springs which are its original foundation always remain the same.

The ancients acknowledged the New Comedy to be an exact copy of real life. The grammarian Aristophanes, thoroughly persuaded of this, exclaimed, with a rather affected yet ingenious turn of expression, “ O life and Menander, which of you imitated the other ? ” We are informed by Horace that some had doubted whether Comedy was or was not poetry, because neither its subjects nor its language possessed the energetic loftiness of other branches of poetry, and its dialogue was distinguished from that of common conversation merely by the metre. But, it was objected by others, Comedy sometimes raises its tone ; for example, when an angry father reproaches his son with his debaucheries. Horace, however, rejects this answer as insufficient. “ Would Pomponius,” he sarcastically asks, “ be scolded in a gentler tone if his father were alive ? ” To clear up these doubts we must direct our attention to those points in which the New Comedy soars above individual reality. In the first place, the story is feigned, and composed of parts which have an artificial relation to each other. Moreover, the subject is handled throughout according to the rules of theatrical representation : every thing is excluded which is foreign to the subject, or which would interrupt the action, and those things which belong to it are made to follow in quicker succession ; while a clearness is bestowed on every part, on the situations as well as the characters, which the floating and vague outlines of real life seldom possess. This is the poetic part of the form of the New Comedy ; its prosaic part consists of

its materials, and the resemblance to something individual and external, which it aims at.

We may here settle the question, which has been so often agitated, whether versification is essential to this branch of writing, and whether a comedy in prose is always defective in its nature. Many have determined it in the affirmative on the authority of the ancients, who had, indeed, no kind of writing intended for the theatre written in prose; but this may have been partly caused by accidental circumstances, such as the great extent of the stage, where verse and the more emphatic utterance which it requires contributed to distinct hearing. These critics forgot that the Mimes of Sophron, so much admired by Plato, were in prose. And what were these Mimes, if we may venture to form an idea of them from the information that some of the Idyls of Theocritus were imitations of them in hexameters? They were pictures of real life in dialogues, in which all appearance of poetry was avoided as much as possible. This consists of dramatic connexion, which has no place in them; they are detached scenes, in which every thing occurs in as casual and unprepared a manner as in the hours of a working day or a holiday. The deficiency in the excitement of dramatic interest is compensated for by imitation; that is to say, by the most accurate comprehension of individual peculiarities in manners and language, which are produced by nationality and all the shades of provincialism, and by sex, age, rank, trade, &c.

Even in a comedy in verse the language must, in the selection and syntax of words, differ but little from common conversation; those liberties of poetic expression which are indispensable in the other species of poetry are here prohibited. The words must seem to fall into verse of themselves, without prejudice to the usual easy tone and even the negligence of ordinary talk. Its elevation is not to elevate the personages, as in Tragedy, where the metre, together with the unusual sublimity of the language, immediately become a sort of mental buskin for them. In Comedy verse is to serve only for the greater easiness, pliability, and elegance of the dialogue. Whether it is most advantageous to write a comedy in verse or not, must consequently be decided from considering whether it is most advantageous to the particular subject to impart to it those perfections in form, or to imitate every rhetorical, grammatical, and even physical imperfection in different

styles of speaking. It is not so much the latter case as the convenience of authors, and partly that of actors too, which has made prose comedies so common in modern times. I would particularly recommend the diligent cultivation of personified Comedy, and even of Comedy in rhyme, to the Germans; for as we are still seeking for some comic vein peculiar to our nation without having been able exactly to find it, the whole representation would be invigorated by the greater compactness of its form, and many errors would be stifled in their birth. We have not yet attained a sufficient mastery in this line to allow ourselves an agreeable negligence.

As we have considered the New Comedy in the light of a mixture of comic and tragic, of poetic and prosaic elements, it is immediately manifest that many species may find a place within the limits of this genus, according to the predominance of one or other of the ingredients. Does the poet, in jesting mood, sport with his own inventions, a farce is produced; does he limit himself to the ridiculous in situations and characters, it is a pure comedy; when seriousness gains ground in the aim of the whole composition, and in the sympathy and moral judgment which are called into play, it becomes an instructive or a sentimental drama; and from this to domestic tragedy is but one step. Much ado has often been made about these last kinds, as being new and important inventions, and peculiar theories have been put forth touching them, and so on. This was Diderot's case with his sentimental drama, which has since been so cried out against; what was new in it was merely what was erroneous; its attempts at being natural, its pedantic ostentation of domestic relations, and its lavish use of emotions. Did we possess the collected comic literature of the Greeks, we should incontestably find in it its prototypes in every particular, except that the cheerful spirit of the Greeks never fell into a deadening uniformity, but arranged and mingled every thing with wise moderation. Among the few pieces that remain, have we not *The Prisoners* of Plautus, which may be called a sentimental drama; *The Mother-in-law* of Terence, a real family picture; while the *Amphitryon* aims at the bold caprice of the old comedy, and *The Twin-Brothers* is a wild piece of intrigue? Are not grave and instructing, passionate, and even touching passages to be found in the plays of Terence? Read the first scene of



us things strange, unexpected, and so extraordinary as to be almost incredible, and even allows himself to set out with some gross improbability, such as the resemblance of two persons, or a disguise which is not perceived ; but afterwards all the occurrences must have the appearance of truth, and a satisfactory account must be given of all the circumstances, by means of which affairs take so extraordinary a turn. As the poet gives us only an easy play of wit with respect to *what* happens, we are proportionably strict with him with respect to the *how*.

In those which are rather comedies of character, the characters must be grouped with art, so as to throw light upon one another. This easily degenerates into a too systematic arrangement, when every character is confronted by the one contrary to it, and every thing obtains an unnatural appearance. Nor are those comedies much to be praised where all the other characters are inserted, merely to make one principal one pass through all sorts of trials ; and still less when this would-be character consists of nothing but an opinion or a habit (such as *l'Optimiste*, *le Distrail*), as if an individual could consist of a single quality, and was not to be defined on all sides. I have shown above what was the jocose ideal standard of human nature in the Old Comedy. Since, however, the representation of the New Comedy was to resemble a fixed reality, it could not regularly allow of the intentional and arbitrary exaggeration of that style of writing. It, therefore, had to seek for other springs of comic merriment, which are nearer the confines of seriousness, and these are to be found in characters steadily kept up throughout.

In the characters of Comedy there predominates either the comic effect which results from observation, or that which is produced by conscious and confessed humour. The former produces the more refined species of entertainment, namely, what is called the higher comedy ; the latter the lower style, or farce. I will explain myself more clearly.

There are ridiculous qualities, follies, and perversities, of which the possessor is not conscious, or if he remarks them at all, takes great care to conceal them, because they would injure him in the opinion of others. Persons of this kind do not therefore announce themselves to be what they are ; their secret escapes them unconsciously, or against their will ; and when the poet paints them, he

*The Self-Tormentor.* In our way of viewing the subject we hope to find a suitable place for every thing. We here see no separate species, but merely a gradual ascent in the tone of representation, which is passed through by transitions more or less perceptible. Nor can I allow, without limitation, the established division into pieces of intrigue, and pieces of character. A good comedy ought to be both at once, otherwise it must be deficient either in substance or interest, though it is true that either of the two may preponderate. The development of comic characters requires situations which place them in strong contrast, and these arise from the crossing and jostling of views and accidents, as I before defined *intrigue* in the dramatic sense of the word. Every body knows what intriguing means in common life, namely, leading others, by means of cunning and dissimulation, to contribute, without their knowledge, and against their will, to the furtherance of our plans. In Comedy both meanings hold good, as the cunning of one is an untoward accident for the others. When the characters are not marked more strongly than is necessary to give some foundation for the actions of the persons in each particular case; when, moreover, incidents are accumulated to a degree that leaves but little room for the display of character; when the complication of the plot is placed in so ticklish a situation, that it seems every moment as if the motley confusion of misunderstandings and embarrassments must be cleared up, yet the knot is ever and anon fastened again: a composition of this kind may be called a piece of intrigue. The French critics have made it fashionable to estimate this species far below what is called a piece of character, perhaps because they look too eagerly in a play for something that may be retained and carried home with one. It is true that a piece of intrigue in some measure ends in nothing, but why should it not be allowed sometimes to sport ingeniously without any other aim? A great deal of wit and invention certainly belong to a good comedy of this kind; besides the entertainment which is afforded by the exercise of sagacity, curious juggling tricks may have great charms for the fancy, as is shown by many Spanish pieces.

It has been objected to the Comedy of intrigue, that it deviates from the natural course of things, and is improbable. The former may perhaps be conceded without the latter. The poet brings be-

calculated to excite indignation and contempt, and sometimes esteem and affection? He transfers every thing into the region of the understanding. He opposes men to one another merely as physical beings to measure their strength together, although mental strength is included, and indeed plays the principal part. In this respect comedy makes the nearest approach to fable; as fable introduces beasts endowed with reason, so the former brings on men endowed with understanding, but slaves to their animal appetites; by sensual appetites, I mean sensuality, or, to express it still more generally, self-love. As the persons of Tragedy are ennobled by heroism and self-devotion, so those of Comedy are finished egoists. This must be understood with proper limits; not as if Comedy did not paint the social propensities likewise, but it represents them as arising from a natural solicitude for our own happiness. As soon as the poet passes this point he quits the tone of Comedy. He does not excite our feelings to inquire whether the actors are noble or mean, innocent or corrupted, good or bad; but whether they are stupid or sensible, clever or foolish, silly or reasonable.

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conscience that gives us an immediate conviction of them ; experience can enlighten us only with respect to the useful and the pernicious. In fact, the instruction we derive from Comedy does not concern the worthiness of the end, but only the serviceableness of the means. It is, as I have before observed, the doctrine of prudence ; the morality of consequences, and not of motives. This last, the only genuine morality, is on the contrary essentially allied to the spirit of Tragedy.

Hence many philosophers have not failed to reproach Comedy with want of morality, as Rousseau has done with great eloquence in his Letter on the Theatre. It is true that a view of the world, as it goes, is not edifying ; but in Comedy it is by no means set forth as a model of imitation, but as a warning. It gives the practical part of morality, which might be termed the science of life. He who does not know the world is in danger of making a perfectly erroneous application of moral principles in particular cases, and with the best intentions to do great mischief to himself and others. The object of Comedy is to sharpen our judgment in distinguishing situations and persons ; the real and the only possible morality that it teaches is prudence.

So much for the investigation of those general ideas, which must serve as a clue to us in the examination of the merit of particular poets. I shall be able to embrace in a small compass what I have to say on the little that we possess of the New Comedy of the Greeks in fragments, and through the medium of Roman imitations.

Greek literature was immensely rich in this department ; a catalogue of the comic writers whose works (which were in general very numerous) are lost, together with the names of their plays, as far as we know them, would make no inconsiderable dictionary. Although the New Comedy developed itself and flourished only in the short interval from the end of the Peloponnesian war to the first successors of Alexander the Great, it is certain that the number of pieces reached some thousands ; but time has made such devastation among this profusion of ingenious works, that nothing remains to us in the original language but a number of separate fragments, frequently disfigured so as to be unintelligible, and in Latin twenty translations or adaptations of Greek originals by Plautus, and six by Terence. Emendatory and conjectural criticism might here be well applied in endeavouring to put together



all these vestiges, and carefully to profit by them in characterizing and estimating what is lost. I can easily give the principal point resulting from it. The fragments and moral axioms of the comic writers are distinguished for the greatest purity, elegance, and accuracy in the structure of the verse, and in the language, and they breathe that grace which belonged to the tone of Attic society. The Latin comic writers, on the contrary, are negligent in metre, and take so little pains about it, that almost all idea of verse is lost amid their numerous metrical licences. Their language also wants cultivation and polish, at least in Plautus. It is true that some learned Romans, and Varro among others, have lavished the highest panegyrics on the style of this poet ; but to be reasonable, we must distinguish philological satisfaction from poetical. Plautus and Terence were among the most ancient Roman writers, at a time when there was hardly any book-language, so that every thing was caught up fresh from actual life. The later Romans in the age of learning and cultivation found this native simplicity very charming, but it was rather a natural gift than to be ascribed to the art of the poets. Horace opposes this over-fondness, and maintains that Plautus and the other Latin comic poets had sketched their pieces hastily and negligently, in order to be paid for them as quickly as possible. It is certain therefore that the Greek poets suffered in particular parts by being imitated by the Latins. This must be referred to that careful elegance which we perceive in the fragments. But, moreover, Plautus and Terence have also altered much in the arrangement of the whole, and hardly improved it. The former sometimes omitted whole scenes and characters, the latter added to them, and melted down two pieces into one. Did they do this with artist-like views, and did they really wish to excel their Grecian predecessors in the perfect structure of their pieces ? I doubt it. Plautus is always prolix, and he therefore compensated in another way for what he had added to the length of the original : on the other hand, the imitations of Terence were rather meagre from the want of a rich vein of invention, and he wished to fill up the gaps by extraneous supplies. Indeed he was reproached by his contemporaries with having garbled or spoilt many Greek pieces in order to make a few Latin ones out of them.

People commonly talk of Plautus and Terence as if they were

perfectly independent and original writers. This may be pardoned in the Romans: they had but little poetic spirit of their own, and their poetic literature began, for the most part, first by translation, then by a freer kind of imitation, and lastly by appropriating and altering that of the Greeks. They therefore allowed any peculiar kind of adaptation to pass current for originality. Thus we see, in the justificatory prologues of Terence, the idea of plagiarism so far lowered that he was accused of it only because it was asserted that he had made use, for the second time, of something which had already been altered from the Greek by somebody else. As, then, we cannot by any means consider these writers as creative artists, and as they are important to us only in as far as through their medium we may learn the form of the New Greek Comedy, I will insert what I have to remark on their character and their difference, and then return to the writers of the New Comedy. Poets and artists were held in the highest honour in Greece from the earliest times; among the Romans, on the contrary, polite literature was originally cultivated by men of the lowest class, by needy foreigners, nay even by slaves. Plautus and Terence, who were contemporaries during part of their life, lived towards the end of the second Punic war, and in the interval between the second and the third; the former was a poor day-labourer, the latter a Carthaginian slave, and afterwards a freed-man. Their success, however, was very different. Plautus was obliged in the intervals of writing to let himself out like a beast of burden in a hand-mill; Terence was an inmate of the house of the elder Scipio and his bosom friend Lælius, and they thought him worthy of so confidential an intercourse that he had the honour to have it laid to his charge that these noble Romans assisted him in writing his pieces, and even allowed their own labours to pass under his name. The habits of their life betray themselves in the style of both. The sprightly coarseness of Plautus, and his far-famed jests smack of his intercourse with the lower orders; an air of good society may be traced in the style of Terence. The second difference between them is in the choice of the pieces which they altered. Plautus prefers farcical plays of exaggerated and even offensive merriment; Terence has a predilection for pieces of which the characters are more finely drawn, and the tone is more moderate, and approaches the class of serious and instructive and



even pathetic dramas. Some of the pieces of Plautus are altered from Diphilus and Philemon, but we have reason to think he is much coarser than the originals ; we do not know whence he took the rest, unless the assertion of Horace that “ it is maintained that Plautus strove to imitate Epicharmus the Sicilian,” justifies us in supposing that he borrowed the *Amphitryon*, a piece which is of a perfectly different class from the rest, and which he himself calls a tragi-comedy, from that ancient Doric comedian, who, as we know, chiefly handled mythological subjects. Among the pieces of Terence, whose imitations, putting out of the question his alterations in the composition, are probably much more faithful in particulars, are to be found two of Apollodorus ; the rest are by Menander. Julius Cæsar did Terence the honour to write some verses, in which he calls him a half-Menander, and praises the smoothness of his style, lamenting only that he was deficient in comic force.

What we have said brings us back of itself to the Greek masters. Diphilus, Philemon, Apollodorus, and Menander, are some of the most celebrated names among them. The palm of grace and elegant refinement is unanimously adjudged to Menander, although Philemon frequently gained the prize from him, perhaps exactly because he took more pains to please the mob, or used other extraneous means of gaining favour. At any rate, Menander gave him to understand this, when, on meeting him one day, he said to him, “ I ask you, Philemon, are you not ashamed of beating me ? ”

Menander flourished after the time of Alexander the Great, and was a contemporary of Demetrius Phalereus. Theophrastus instructed him in philosophy ; but he inclined to the principles of Epicurus, and wrote an epigram in his praise, asserting “ that he had saved his country from folly, as Themistocles had from slavery.” He loved the choicest sensual enjoyments. Phædrus, in the fragment of a story, paints him to us as the spoilt child of luxury, even in his external appearance ; his amours with the courtesan Glycera are notorious. The Epicurean philosophy, which placed the greatest happiness of life in benevolent inclinations ; but, in other respects, neither spurred men on to heroic activity, nor excited any longing for it in the soul, necessarily made great progress after the destruction of the glorious liberty of the olden time ; it was adapted in its nature to console the cheerful and mild disposition



of the Greeks for its loss. It is perhaps the best system for the comic poet who aims at merely moderate impressions, and does not intend to excite any strong indignation at human weaknesses; as the Stoic philosophy is for the tragedian. On the other hand, it is easy to conceive how the Greeks, exactly at the epoch of the loss of their liberty, should be passionately fond of the New Comedy, that species of writing, which led them from sympathizing with political occurrences, and those concerning mankind in general, to those of domestic and personal interest.

The Greek theatre was originally designed for higher branches of the drama; and we will not conceal the inconveniences and disadvantages in the representation of the New Comedy which were caused by its construction. The frame was too large, and the picture could not fill it. The Greek stage was situated in the open air, and showed the interior of the houses but little or not at all\*. Hence the scene of the New Comedy was obliged to be placed in the street. This is the cause of much absurdity; people frequently come out of their houses to confide their secrets to one another outside. It is true that by this means the poets saved all change of scene, as they supposed the families concerned in the action to be neighbours. It may be alleged, by way of justification, that the Greeks, like all southern nations, lived a great deal out of their own small private houses in the open air. The chief disadvantage of this arrangement of the stage was the narrow limits thereby imposed on the female characters. As the New Comedy did not allow them to depart from national costume, they were obliged to exclude unmarried, and particularly young, women, on account of the retired manner in which the female sex lived in Greece. None appear but aged matrons, female servants, or forward girls. Besides the loss of agreeable representations, this causes the absurdity, that

\* A single house must have been represented by the *Encyclema*, in which, without doubt, at the beginning of the *Clouds*, the spectator saw Strepsiades and his son sleeping in bed. Moreover, Julius Pollux mentions, among the apparatus of decorations for the New Comedy, a sort of tent, shed, or pent-house, with a door-way, originally a stable and out-houses, but afterwards used for many purposes. In the *Sempstresses* of Antiphanes it represented a work-shop. In this, therefore, or else in the *Encyclema*, those banquets were held, which in the comedies of the ancients go on before the eyes of the spectators. Perhaps it was not so unnatural to the ancients, as inhabitants of the south, to feast with open doors, as it would be to us. No modern interpreter, as far as I know, has thrown sufficient light on the theatrical economy of the pieces of Plautus and Terence.—*Schlegel's note.*

must lend us his own excellent gift of observation, that we may learn to know them properly. His art consists in allowing the character to peep through with hastily sketched features, which can be discovered only by secret observation, and yet placing the spectator in such a position that he cannot miss the remark, however refined it may be.

There are other moral failings which the possessor perceives in himself with a certain degree of satisfaction, and even lays it down as a principle, not to get rid of them, but to foster and cherish them. Of this kind are all those which, without any selfish arrogance or hostile propensities arise merely from the preponderance of sensuality. To this a superior degree of understanding may very easily be joined, and when the person directs this against himself, and makes merry with himself, and, confessing his misdeeds against others, endeavours at the same time to atone for them by the humorous dress he gives them, there arises the style of conscious humour. This style always presupposes a sort of inward duplication of the person ; and the superior half, which jestingly represents and ridicules the other, has, both in its tone and its employment, a near affinity to the comic poet himself. He sometimes entirely transports his own person into this representative of it, by making him give an exaggerated picture of himself, and place himself above the other persons, by jocosely keeping up a sort of understanding with the spectators. From this arises the comedy of whim, which generally has a great effect, however critics may wish to degrade it. In this the spirit of the Old Comedy is revived ; the privileged jester, whom almost every stage has had under different names, whose part is sometimes refined and witty, and sometimes coarse and clownish, has inherited the privileges and wild animation of the free and unrestrained old comedian ; a sure proof that the Old Comedy which we have described as the original genus, was not merely peculiar to the Greeks, but that in substance it belongs to the nature of the thing.

In order to keep the spectators in a sportive mood, a comic representation must remove them as much as possible from a moral estimation of the persons, and all real sympathy in the occurrences, since in either of these cases seriousness is the inevitable consequence. How then does the poet avoid the emotions of moral feeling, though the actions represented are of a kind sometimes

calculated to excite indignation and contempt, and sometimes esteem and affection? He transfers every thing into the region of the understanding. He opposes men to one another merely as physical beings to measure their strength together, although mental strength is included, and indeed plays the principal part. In this respect comedy makes the nearest approach to fable; as fable introduces beasts endowed with reason, so the former brings on men endowed with understanding, but slaves to their animal appetites; by sensual appetites, I mean sensuality, or, to express it still more generally, self-love. As the persons of Tragedy are ennobled by heroism and self-devotion, so those of Comedy are finished egoists. This must be understood with proper limits; not as if Comedy did not paint the social propensities likewise, but it represents them as arising from a natural solicitude for our own happiness. As soon as the poet passes this point he quits the tone of Comedy. He does not excite our feelings to inquire whether the actors are noble or mean, innocent or corrupted, good or bad; but whether they are stupid or sensible, clever or foolish, silly or reasonable.

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cross purposes, and become extremely complicated, the situation is highly comic. For example, two men meet with the view of cheating one another, but each having been previously warned, does not trust the other, but only pretends to do so, and both go away deceived only with respect to the success of their deceit. Or thus ; one wishes to deceive the other, but unconsciously tells him the truth ; the other is mistrustful, and falls into a mistake, only because he is too much afraid of being cheated. In this manner a sort of comic grammar might be composed, and it might be shown how single springs of action may be intermingled till they reach the most artificial entanglement, with an effect continually increasing. Thus it might also be shown that the confusion of misunderstandings which constitutes a comedy of intrigue, is by no means so despicable a part of the comic art as the defenders of the prolix development of the comedy of character maintain it to be. Aristotle describes the ridiculous as being an imperfection, or an impropriety, which causes no material injury. This is just ; for as soon as we feel real compassion for the personages all our merry mood is over. A misfortune in Comedy must be nothing more than an embarrassment to be cleared up at the end, or at most a deserved humiliation. To this head belong certain corporal means of educating grown-up people, which our more refined, or, at least, more compassionate, age wishes to banish from the stage, though Moliere, Holberg, and other masters have made great use of them. Its comic effect consists in its making apparent the dependence of the mind on external circumstances : it is as it were the motives of action made palpable. These chastisements in Comedy are the antithesis of a violent death heroically borne in Tragedy. In the latter case the disposition remains unshaken amid all the terrors of annihilation ; the man perishes, but his principles remain ; in the former case his corporeal existence remains uninjured, but a sudden alteration in his disposition is manifested.

Since, then, comic representation must in this manner place the spectator in a perfectly different point of view from that of moral estimation, with what right can we still demand moral instruction of Comedy—with what reason expect it ? If we closely examine the moral sentences of the Grecian comic writers, we shall find that, on the whole, they are principles drawn from experience. But we do not learn to know our duties from experience ; it is

conscience that gives us an immediate conviction of them ; experience can enlighten us only with respect to the useful and the pernicious. In fact, the instruction we derive from Comedy does not concern the worthiness of the end, but only the serviceableness of the means. It is, as I have before observed, the doctrine of prudence ; the morality of consequences, and not of motives. This last, the only genuine morality, is on the contrary essentially allied to the spirit of Tragedy.

Hence many philosophers have not failed to reproach Comedy with want of morality, as Rousseau has done with great eloquence in his Letter on the Theatre. It is true that a view of the world, as it goes, is not edifying ; but in Comedy it is by no means set forth as a model of imitation, but as a warning. It gives the practical part of morality, which might be termed the science of life. He who does not know the world is in danger of making a perfectly erroneous application of moral principles in particular cases, and with the best intentions to do great mischief to himself and others. The object of Comedy is to sharpen our judgment in distinguishing situations and persons ; the real and the only possible morality that it teaches is prudence.

So much for the investigation of those general ideas, which must serve as a clue to us in the examination of the merit of particular poets. I shall be able to embrace in a small compass what I have to say on the little that we possess of the New Comedy of the Greeks in fragments, and through the medium of Roman imitations.

Greek literature was immensely rich in this department ; a catalogue of the comic writers whose works (which were in general very numerous) are lost, together with the names of their plays, as far as we know them, would make no inconsiderable dictionary. Although the New Comedy developed itself and flourished only in the short interval from the end of the Peloponnesian war to the first successors of Alexander the Great, it is certain that the number of pieces reached some thousands ; but time has made such devastation among this profusion of ingenious works, that nothing remains to us in the original language but a number of separate fragments, frequently disfigured so as to be unintelligible, and in Latin twenty translations or adaptations of Greek originals by Plautus, and six by Terence. Emendatory and conjectural criticism might here be well applied in endeavouring to put together

even pathetic dramas. Some of the pieces of Plautus are altered from Diphilus and Philemon, but we have reason to think he is much coarser than the originals ; we do not know whence he took the rest, unless the assertion of Horace that “ it is maintained that Plautus strove to imitate Epicharmus the Sicilian,” justifies us in supposing that he borrowed the *Amphitryon*, a piece which is of a perfectly different class from the rest, and which he himself calls a tragi-comedy, from that ancient Doric comedian, who, as we know, chiefly handled mythological subjects. Among the pieces of Terence, whose imitations, putting out of the question his alterations in the composition, are probably much more faithful in particulars, are to be found two of Apollodorus ; the rest are by Menander. Julius Cæsar did Terence the honour to write some verses, in which he calls him a half-Menander, and praises the smoothness of his style, lamenting only that he was deficient in comic force.

What we have said brings us back of itself to the Greek masters. Diphilus, Philemon, Apollodorus, and Menander, are some of the most celebrated names among them. The palm of grace and elegant refinement is unanimously adjudged to Menander, although Philemon frequently gained the prize from him, perhaps exactly because he took more pains to please the mob, or used other extraneous means of gaining favour. At any rate, Menander gave him to understand this, when, on meeting him one day, he said to him, “ I ask you, Philemon, are you not ashamed of beating me ? ”

Menander flourished after the time of Alexander the Great, and was a contemporary of Demetrius Phalereus. Theophrastus instructed him in philosophy ; but he inclined to the principles of Epicurus, and wrote an epigram in his praise, asserting “ that he had saved his country from folly, as Themistocles had from slavery.” He loved the choicest sensual enjoyments. Phædrus, in the fragment of a story, paints him to us as the spoilt child of luxury, even in his external appearance ; his amours with the courtesan Glycera are notorious. The Epicurean philosophy, which placed the greatest happiness of life in benevolent inclinations ; but, in other respects, neither spurred men on to heroic activity, nor excited any longing for it in the soul, necessarily made great progress after the destruction of the glorious liberty of the olden time ; it was adapted in its nature to console the cheerful and mild disposition

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of the Greeks for its loss. It is perhaps the best system for the comic poet who aims at merely moderate impressions, and does not intend to excite any strong indignation at human weaknesses; as the Stoic philosophy is for the tragedian. On the other hand, it is easy to conceive how the Greeks, exactly at the epoch of the loss of their liberty, should be passionately fond of the New Comedy, that species of writing, which led them from sympathizing with political occurrences, and those concerning mankind in general, to those of domestic and personal interest.

The Greek theatre was originally designed for higher branches of the drama; and we will not conceal the inconveniences and disadvantages in the representation of the New Comedy which were caused by its construction. The frame was too large, and the picture could not fill it. The Greek stage was situated in the open air, and showed the interior of the houses but little or not at all\*. Hence the scene of the New Comedy was obliged to be placed in the street. This is the cause of much absurdity; people frequently come out of their houses to confide their secrets to one another outside. It is true that by this means the poets saved all change of scene, as they supposed the families concerned in the action to be neighbours. It may be alleged, by way of justification, that the Greeks, like all southern nations, lived a great deal out of their own small private houses in the open air. The chief disadvantage of this arrangement of the stage was the narrow limits thereby imposed on the female characters. As the New Comedy did not allow them to depart from national costume, they were obliged to exclude unmarried, and particularly young, women, on account of the retired manner in which the female sex lived in Greece. None appear but aged matrons, female servants, or forward girls. Besides the loss of agreeable representations, this causes the absurdity, that

\* A single house must have been represented by the *Encyclema*, in which, without doubt, at the beginning of the *Clouds*, the spectator saw Strepsiades and his son sleeping in bed. Moreover, Julius Pollux mentions, among the apparatus of decorations for the New Comedy, a sort of tent, shed, or pent-house, with a door-way, originally a stable and out-houses, but afterwards used for many purposes. In the *Sempstresses* of Antiphanes it represented a work-shop. In this, therefore, or else in the *Encyclema*, those banquets were held, which in the comedies of the ancients go on before the eyes of the spectators. Perhaps it was not so unnatural to the ancients, as inhabitants of the south, to feast with open doors, as it would be to us. No modern interpreter, as far as I know, has thrown sufficient light on the theatrical economy of the pieces of Plautus and Terence.—*Schlegel's note.*



the whole piece frequently turns on a marriage, or the violent love of a person whom we never see at all.

Athens, where the fictitious as well as the real scene generally lay, was the centre of a small district, and not to be compared to our capitals in size or population. Republican equality permitted no decisive disparity of ranks ; there was no nobility, properly speaking ; all were citizens alike, poor and rich, and had, for the most part, no other trade than that of managing their own property. Hence, nearly all the contrast arising from diversity of fashion and cultivation is lost in the new Attic comedy ; it keeps to the middle rank, and has something citizen-like, and, if I may be allowed so to say, country-townish, about it, which is unpalatable to those who desire in a comedy the manners of a court, and the high state of refinement or corruption which is to be met with in monarchical capitals.

As to what concerns the intercourse of the two sexes, the Greeks were neither acquainted with the gallantry of modern Europe, nor with love animated by being united to esteem. Every thing was reduced to sensual passion or marriage. The latter, from the manners and government of the Greeks, was more a duty and an affair of convenience than of inclination. The laws were strict in one point alone, namely, in acknowledging the legitimacy of those children only whose mother was an Athenian citizen. Citizenship was a great privilege, and the more valuable in proportion to the smallness of the number of citizens, whom they did not wish to increase beyond a certain point. Hence a marriage with a foreign woman was invalid. Little entertainment could be afforded by an intercourse with a wife, whom her husband had in many cases not seen before marriage, and who passed all her life at home ; hence it was sought among women who made no pretensions to reputation, and were foreigners without property, freed-women, and the like. The indulgence of Greek morality allowed almost every thing with respect to these, especially to young unmarried men. On this account, the ancient comedians bring on the stage this kind of life with less disguise than seems decorous to us. Their comedies end, like all other comedies in the world, with marriage, (it would seem as if seriousness were introduced into life by this catastrophe,) but the marriage is frequently merely the means of reconciliation with a father, after the irregularities of a forbidden



amour. But sometimes, also, the amour is changed into a lawful connexion by means of a recognition, by which the female, who was supposed to be a foreigner or a slave, is acknowledged to be an Athenian citizen by birth. It deserves to be remarked, that the first germ of the New Comedy sprang up in the fertile mind of the same poet who brought the Old Comedy to perfection. The *Cocalus* of Aristophanes, which was the last piece he wrote, represented a seduction, a recognition, and every thing that Menander afterwards imitated.

After this sketch, the circle of characters may be easily run through: they can almost be counted, so few are they, and recur again and again. The fathers are, the strict and parsimonious one, or the mild and gentle one, who is frequently ruled by his wife, and then makes a common cause with his son; the affectionate and sensible mother, or the sulky one, who is fond of power, and always asking for the restoration of her dowry; the young man, thoughtless and lavish, but at the same time open and amiable, and capable of constancy in a passion which was at first merely sensual; the forward girl, either already quite corrupted, vain, sly, and selfish, or still good-natured, and capable of nobler feelings; the simple and rough, or the cunning slave, who assists his young master in deceiving the old one, and procuring, by every artifice, money wherewith to satisfy his passions; (to complete this character, it is requisite to observe that he plays a principal part;) the flatterer or ready parasite, who is willing to do or say any thing on earth for the prospect of a good meal; the sycophant, whose business it was to entangle decent people in all sorts of pettifogging lawsuits, and who hired himself out for that purpose; the boasting soldier, returned from foreign service, who is generally cowardly and silly, but passes current from the fame of the deeds he has performed abroad; lastly, a female servant, or pretended mother, who preaches a bad sort of morality to the girl committed to her charge; and the slave-dealer, who speculates on the licentious passions of young people, and has no view but his own interest. The coarseness and disagreeableness of the last two characters makes them appear to us an actual blemish in the New Comedy; but from its nature they could not be dispensed with.

The cunning servant is generally also the jester, who, with pleasurable exaggeration, confesses his own sensuality and uncon-

scientific principles, plays his pranks with the other personages, and, moreover, addresses himself to the pit. Hence have arisen the valets of modern Comedy ; but I doubt whether they have been transferred to it with propriety and fidelity, considering the state of manners amongst us. The Greek servant was a slave, subject for life to the caprice of his master, and frequently exposed to the harshest treatment. We pardon a man for making the most of craft, who has been robbed by the constitution of society of all his original rights. He is in a state of war against his oppressors, and cunning is his natural weapon. A modern servant, who has freely chosen his condition and his master, is a finished scamp when he assists the son in deceiving his father. As to the confession of sensuality, by which, on the other hand, servants and other persons of low rank are stamped as comic characters, this spring of action may be continued to be used without hesitation ; for but little is required of him to whom life grants but few privileges, and he may boldly confess low sentiments without offending our moral feelings. The better the condition of servants is in real life the less they are suited for Comedy ; and it is, perhaps, to the honour of our indulgent age, that we have lived to see, in dramatic family pictures, servants who are truly honest men, and who call forth tears rather than laughter.

The repetition of the same characters was confessed by the Greek comedians, by the frequent use of the same names, and names partly significant. In this they did better than many modern comic writers, who, for the sake of novelty in their characters, torment themselves with striving after perfect individuality, by which, in general, nothing is attained, except turning our attention away from the principal subject, and distracting it by secondary touches ; yet they still fall back unperceivedly into the old well known characters. It is better to sketch characters with a certain breadth, and leave room for the actor to make it more distinct and personal, according as the composition may require. With this view the use of masks may be pardoned, which had remained, as well as the construction of the theatre in other respects, such as the pieces being acted in the open air, though intended for other kinds of plays, and might easily appear to cause greater inconvenience in the New Comedy, than in the Old, or in Tragedy. It certainly agreed but ill with the spirit of this species of drama, that while the repre-

sentation made such near approaches to reality, the masks deviated from it much more than in the Old Comedy, that is to say, were made with features more in the style of caricature. Strange as this is, it is attested too expressly and formally for us to call it in question\*. As it was forbidden to introduce portraits of real persons on the stage, after the loss of liberty, they always endeavoured to hit upon some resemblance, particularly to one of the Macedonian rulers, and secured themselves by this evasion. Yet this exaggeration was hardly without meaning. Thus we find it asserted that an irregular profile, with one eyebrow raised and one lowered, expressed the disposition of an unprofitable and quarrelsome busybody†, as we may in fact remark, that those who frequently look at any thing with anxious accuracy accustom themselves to that kind of distortion.

In the inevitable recurrence of characters in the New Comedy masks have this advantage, among others, that they immediately inform the spectator what he has to expect. I once was present at a representation of the *Brothers* of Terence, entirely according to ancient costume, in Weimar, which, under Goethe's direction, afforded me a real Attic evening. In this they used partial masks skilfully fastened on to the real face‡; and, notwithstanding the smallness of the theatre, I did not find that they injured the vivacity of the representation. The mask was particularly favourable to the jests of the cunning slave; his queer physiognomy, as well as his dress, immediately stamped him as belonging to a separate race of men, as the slaves really were to a certain degree by origin, and hence he might speak and behave differently from the rest.

Thus the invention of the Greek comedians knew how to draw forth an inexhaustible multiplicity of variations, from the limited

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circle of the domestic life of a citizen and the simple data of these fixed characters ; and, what is very praiseworthy, they remained faithful to national costume, even in the circumstance on which they founded the artificial entanglement and unravelling of their plots.

The circumstances which they made use of were nearly as follows : Greece consisted of a number of small separate states, which were situated on the sea-shore and the islands around. Navigation was much exercised ; piracy was not rare ; and, for the sake of the slave trade, it attacked human beings as well as property. Thus free-born children might be kidnapped, or they might also be exposed, according to the right possessed by parents, and, having unexpectedly survived, be found again. All this is a preparation for the recognition between parents and children, brothers and sisters, and so on, which takes place in the New Comedy ; a method of unravelling the plot which the comedians borrowed from the tragedians. The entanglement of the plot is carried on at the present moment, while the extraordinary and improbable occurrence on which it is founded is thrown back into the distance of time and place, and thus a comedy immediately copied from real life frequently has, in some measure, a wonderful and romantic back-ground.

The Greek comedians were acquainted with the whole extent of Comedy, and laboured with equal diligence in all its varieties, such as poetry, pieces of intrigue, and pieces of exaggerated or of finely drawn character. Besides this they had a very charming species, of which no example remains. We see, from the titles of their pieces and other proofs, that they sometimes introduced historical personages, such as the poetess Sappho ; that they treated of the love of Alcæus and Anacreon for her, and her passion for Phaon ; perhaps the story of her leap from the Leucadian rock owes its origin merely to the invention of the comic writers. According to circumstances, such plays must more or less nearly have approached the romantic drama, and the mixture of all the beauty of passion with the quiet grace of the ordinary representation of the New Comedy, must undoubtedly have been very attractive. I think that, in what I have said, I have given a true picture of the New Comedy of the Greeks ; nor have I disguised its defects and its limits. The Tragedy of the ancients and the Old Comedy remain

inimitable and unapproachable, unique in the whole extent of the history of art. In the New Comedy, on the contrary, we ought, by all means, to endeavour to measure ourselves with the Greeks, nay, even to excel them. As soon as we descend from the Olympus of pure poetry to the surface of the earth, that is to say, as soon as we mix the prose of fixed reality with the ideal creations of fancy, the success of our productions is no longer decided by genius and a feeling of the beauties of art alone, but by more or less favourable circumstances. The gods of Grecian sculpture remain to all time as perfect models. The sublime undertaking of casting such a splendour on the human form has been once achieved by fancy; even if equally inspired she could at most merely repeat it. But in personal and individual figures the modern statuary is the rival of the ancient; this is not merely a creation of art; observation must step in here, and with all the knowledge, soundness, and elegance, which the artist may display in the execution, he is bound to imitate what he has before him.

The physiognomy of the New Comedy of the Greeks seems to me to be expressed almost visibly and personally in the excellent statues representing two of the most celebrated comic writers, Menander and Posidippus, which are to be found in the Vatican. They are sitting in arm-chairs, dressed with the utmost simplicity, and with a scroll in their hands; with the easy freedom of a man conscious of his mastery; advanced in life, as being the period best adapted for that serene and impartial observation which is necessary to Comedy, but free from all marks of weakness, stout and active. We see in their bodies that soundness to the very core, which is the mark of an equally healthy constitution in mind and disposition; no lofty inspiration, but at the same time nothing of buffoonery or extravagance in their carriage; there rather dwells on their forehead, wrinkled not by cares but by the exercise of reflection, a philosophic seriousness; but in the sly glance of their eye, and the mouth pregnant with smiles, there is a gentle spirit of irony which cannot be mistaken.





# **EXCERPTA CRITICA.**



# EXCERPTA CRITICA.

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## DIALECTUS ATTICA.

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(\* *Excerpta ex Mattaire de Dialectis, Ed. Sturxii.*)

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### ORTHOEPEIA.

#### CONSONÆ.

##### B

pro γ; ut βληχωνίας Aristoph. Pac. 711.

B medio excidit in voce βόλιτον Aristoph. Eq. 755. Acharn. 1025. pro βόλξιτον.

##### Δ.

δ et θ se alternant in verbo τένδω. Τένθω Schol. Aristoph. Pac. 1120.

##### Z.

ζ aufertur; πρίω Aristoph. Ran. 958. pro πρίζω.

##### K

pro γ; κναφεύω Aristoph. Plut. 166.

Pro χ; ῥέγκω Aristoph. Nub. 5 et 11. Æschyl. Eum. v. 53. pro ῥέγχω.

κ demitur voci σάκκος, τον σάκον Aristoph. Acharn. 822. σάκου; Id. Lysistr. 1213.

##### Λ

pro ν; πλεύμων Aristoph. Pac. 1069. Æsch. Choeph. v. 637. pro πνεύμων.

##### P

pro λ; κρίσανος Aristoph. Acharn. 86. pro κλίσανος κριβανίτης Id. 87.

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\* On the orthographical and dialectic peculiarities of the Greek Tragedians the student would do well to consult a little tractate by Schneider, printed in the *Miscellanea Dramatica*. Grant, Cambridge.

P injicitur voci *φλαῦρος* Aristoph. *Lysistr.* 1040. Sophoc. *Œd.* C. v. 408. pro *φαῦλος* Aristoph. *Eccles.* 613. 622. etc.

## T

pro *θ* ; *κολοκύντη* Aristoph. *Nub.* 326. pro *κολοκύνθα*.

Pro *σ* ; *τευτλοισι* Aristoph. *Pac.* 1014. pro *σεῦτλον. ἀνατετυρβακῶς* Aristoph. *Eq.* 311. pro *σύρβη* a *σύρειν*.

*ττ* pro *σσ* ; *γλώττα* Aristoph. *Av.* 1702. *Θετταλία* Id. *Plut.* 521. *μέλιττα* Id. *Vesp.* 507.

## Φ

pro *θ* ; *φλᾶν* Aristoph. *Plut.* 694. 718. 784. *Pac.* 1304. *Nub.* 1379.

Pro *π* ; *σφονδύλος* Eurip. *Phœniss.* v. 1422.

*φ* per aphæresin demitur verbo *φημί* ut *ἦμι* Aristoph. *Nub.* 1143. *ην* Id. *Eq.* 631. *ῆ* Id. *Vesp.* 791.

## VOCALÈS.

## H

pro *α* ; *αἴθρη* Aristoph. *Av.* 779.

## I

tollitur ; *ἐλάα* Aristoph. *Ran.* 1019. pro *ἐλαία*. *Πειραεὺς* Aristoph. *Pac.* 144. 164. pro *Πειραιεὺς*. verbum *ποιέω* sine *ι* frequenter usurpat Aristophanes ; *ποῶ*, *ποῖς* *Ran.* 530. *πόει* *Eq.* 213. *ποοῦσι* *Thesm.* 389. *πεπόηκα* ib. 771. *ποεῖν* ib. 1071.

## O

pro *α* ; *ἄλοκα* Eurip. *Phœn.* v. 18. *ἄλοκι* Aristoph. *Av.* 235. *ἀλοκίζειν* Id. *Vesp.* 846. pro *αὔλακα*, *αὔλακι*, *αύλακίζειν*.

O perit in verbo *φορέω* ; *ἐκφρήσετε* Aristoph. *Vesp.* 156. *ἐξεφείρομεν* Id. ib. 125. *εἰσφρήσομεν* Id. ib. 887. *διαφρήσετε* Id. *Av.* 193.

## Υ

perditur in verbo *ἀνύω* ; *ἄνοντος* Aristoph. *Vesp.* 368.

## DIPHTHONGI.

Propriæ *αι*, *ει*, *οι*, et *ωι*, in *α*, *η*, *ω* mutantur. *Καόμαι* Aristoph.

Lys. 9. καόμενοι Id. Pac. 839. κλάειν Aristoph. Plut. 612. αποκλά-  
ονται Id. Vesp. 562.

Νηρῆδος Eurip. Iph. Aul. v. 626. κληῖδας Id. Troad. v. 493.  
Æsch. Eum. v. 830. κληδουχούμενοι Eurip. Herc. Fur. v. 1288.  
ἔκλῃ Id. Rhes. v. 303. ἐλῆσατο Eurip. Troad. v. 866. λελησμένη  
Id. Med. v. 256. διῆξε Id. Iph. Aul. v. 426. ῆσσον Æsch. Prom. v.  
677. κλῆσον Aristoph. Av. 906. 951. δηοῦτε Id. Lys. 1148. κληῖθρα  
Id. Vesp. 1475.

Κλωὸς Aristoph. Vesp. 892. κλωῶ Eurip. Cycl. v. 234. ῆρῶναι  
Aristoph. Nub. 314.

[Imprimis huc pertinent verba, quorum penultima habet αι.  
Hæc enim diphthongus in aoristo primo mutatur in η: ut ἐθέρμηνε  
Eurip. Alcest. v. 758. σῆμῆναι Æsch. Pers. v. 479. σήμηνον Id.  
Prom. v. 619. τέκμηρον Ib. v. 605.]

## PROSODIA.

### SPIRITUS.

Spiritus apud veteres Atticos solebat mediis etiam vocibus ap-  
pingi; Athen. l. 9. c. 12. p. 397. Ε. ταῶς δὲ λέγουσιν Ἀθηναῖοι, ὥς  
φησι Τρύφων, τὴν τελευταίαν συλλαβὴν περισπῶντες καὶ δασύνοντες:  
et in vocibus νεῶς, Τυνδάρειος, etc.

### Apostrophus initialis.

Creberrimo in usu est apud dramaticos authores; cujus exempla  
ex Aristophane, Æschylo, Sophocle, et Euripide afferentur.

### Eliditur vocalis A

post α; ut τὰ ἄγαθὰ Aristoph. p. 513. ἄν Id. Nub. 89.

Post η; ut μὴ ἄλλην Aristoph. Thesm. 483. (ubi Kuster. μὴ ἄλλην)  
μὴ ἄπολείπασθαι Eurip. Med. v. 35. Soph. Elect. v. 1172.

Post ω; ut ὦ ἄναξ Aristoph. Plut. 748. (Kuster. ὦ ἄναξ) Soph.  
Aj. v. 511. ὦ ἄνθρωπε Aristoph. Nub. 644. Soph. Aj.  
v. 1176. ὦ ἄδελφίδιον Aristoph. Ran. 60. ὦ ἄγαθε Id.  
Vesp. 1144. κάτω ἄνεξαλεν Aristoph. Ran. 1079.

Post ου; ut μακροῦ ἄποπαύσω Eurip. Supp. v. 638.

## ETYMOLOGIA.

## AFFECTIONES DICTIONUM.

**Contractio**, qua Attici plurimum gaudent, duplex est.

**Synæresis**; ut *Θοιμάτιον* Aristoph. *Plutus*, 882. etc. *Θοιματίδιον* Id. *Plut.* 986.

**Crasis** frequentior; cujus exempla subsequuntur.

## Crasis Articuli.

δ τὸ] ου ex ο ε; ut *δύπιτριπος* Aristoph. *Plut.* 275. *δύχθρος* Soph. *Ant.* v. 526. *δύπι* Aristoph. *Nub.* 218. *δύμος* Id. *Vesp.* 335. *δύργατης* Soph. *Antig.* v. 258. *τούπος* Aristoph. *Ran.* 1434. *Soph. Elect.* v. 1610. *τούμὸν* Eurip. *Hec.* v. 501. *τούπι* Eurip. *Alcest.* v. 666. *τουν* *ibid.* v. 739. *προὔτρεψεν* Soph. *Antig.* v. 276.

Ex ε ο; ut *πou δ' οὔδιώκων* Aristoph. *Vesp.* 897.

Ex ο ο; ut *οὔνος* Aristoph. *Ran.* 27. *τούνομα* Aristoph. *Nub.* 63. *Pac.* 188. *τουναρ* Eurip. *Iph. Taur.* v. 55. *τούςγνίθιον* Id. *Alcest.* v. 666.

ψ ex ο οι; ut *ώνοχόος* et *ώνος* Eurip. *Cycl.* v. 557. *ὦ κότριψ* Aristoph. *Thesm.* 433. *τῶκίδιον* Id. *Nub.* 92.

δ] ω ex ο α; ut *ὦρχων* Aristoph. *Vesp.* 303.

α ex ο ε; ut *ἄτερος* Aristoph. *Vesp.* 138.

εὸ] α ex ο α; ut *τάργυριον* Aristoph. *Vesp.* 605. *τᾶμεινον* Eurip. *Phœn.* v. 462. *τᾶλλος* Soph. *Philoct.* v. 1390.

[ου ex ο ου; ut *τούρος* Aristoph. *Eccles.* 906. S.]

του] ου ex ου ε ου ο, ου ου; ut *τούμου* Aristoph. *Thesm.* 581. *τουνόματος* Id. *Nub.* 62. *τούρανου* Id. *Pac.* 198.

α ex ο υ α, ου ε; ut *τάνδρὸς* Aristoph. *Vesp.* 927. *Soph. Aj.* v. 220. *Æsch. Eum.* v. 244. *τάργυριου* Aristoph. *Plut.* 154. *τᾶδελεφου* Id. *Nub.* 536. *θατέρου* Aristoph. *Av.* 109.

[η ex ου η; ut Aristoph. *Vesp.* 524. *θημετέρου*.]

ου] ου ex ου ε; ut *οὔνεκα* Aristoph. *Plut.* 991. 1201.

[ex ου ου; ut *οὔποτε* Eurip. *Alcest.* v. 196. pro *οὔ οὔποτε*. S.]

τῶ] ω ex ω ε; ut τῶμῶ Aristoph. Eccles. 926.

τῇ] [η ex η ε; ut θητέρα Aristoph. Av. 1365. S.]

οἱ] ου ex οι ε; ut οὔμοι Aristoph. Ran. 998. (Kuster. οἱ ἐμοί). οὐ  
μοι Eurip. Troad. v. 1240. οὐ πικύριοι Soph. Œd. Tyr.  
v. 1066.

τὰ] α ex α α; ut τᾶλλα Aristoph. Plut. 626. Eurip. Phœn. 528.  
ex α ε; ut τᾶκεῖ Aristoph. Av. 1120. τᾶμά Soph. Aj. v. 574.  
τᾶκτος Eurip. Phœn. v. 43. θάτερα Aristoph. Nub. 1106.  
τᾶνδιχ' pro τὰ ἔνδικα Eurip. Phœn. v. 473. τὰ γ Aristoph.  
Vesp. 283.

## NOMEN.

### DECLINATIONES SUBSTANTIVORUM.

#### Declinatio Prima.

Nomina in —ης (ut aiunt Grammatici) servant ε in Vocativo  
Attic.

Legitur apud Aristophanem Nub. 1208. vocativus primæ De-  
clinationis formatus ad instar quintæ; ὦ Στρεψιάδες, pro ὦ Στρε-  
ψιάδῃ: constat enim esse nomen primæ ex accusativo Στρεψιάδην.  
Ibid. 1144.

#### Declinatio Secunda.

Continet nomina in —ως et —ων mutata penultima longa α, vel  
αι in ε; ut λεῶς Aristoph. Pac. 631. pro λαός ἡ κορώνεως Ibid.  
627. pro κορώναιος.

Sing. N. λεῶς Soph. Antig. v. 744. νεῶς Aristoph. Av. 618. Με-  
νέλεως Eurip. Orest. v. 53.

G. νεῶ Aristoph. Plut. 733. Μενέλεω Soph. Elect. v. 538.  
Eurip. Androm. v. 313.

A. λεῶν Eurip. Supp. v. 387. Μενέλεων Eurip. Orest. v.  
1145.

V. λεῶς Æsch. Eum. v. 1000. Μενέλεως Eurip. Orest.  
v. 641.

Plur. N. λεῶ Aristoph. (sine ι subscripto) Av. 1275.

G. λεῶν Soph. Aj. v. 1120.

—Nomina in —εὺς purum finita omnes fere casus contrahunt.

Ut; D. Πειραεῖ Aristoph. Pac. 144, 164. A. —έα in —ᾶ: Πειραιᾶ Id. Eq. Μηλιᾶ. Aristoph. Lys. 1117. χοᾶ Aristoph. Acharn. 1132.

Legitur a πῆχυς, πῆχεις pro πήχσας Aristoph. Ran. 811.

#### DECLINATIONES ADJECTIVORUM.

Adjectiva variantur ad instar substantivorum parifinium.

##### Declinatio Prima.

Adjectiva in —ος mutant finales suorum casuum vocales in ω.

Sing. N. ἴλεως Eurip. Iph. T. v. 271. πλέως Id. Cycl. v. 501. Aristoph. Eq. 1126.

A. τὸν ἄλυκῶ Aristoph. Lys. 404.

V. ἴλεως Soph. Elect. v. 658.

Plur. N. αἱ ἴλεω Soph. Œd. Col. v. 43.

##### Declinatio Secunda.

Ὅστις. Ὅτου Aristoph. Plut. 281.

Adjectiva in —ης purum contrahunt —εα in —α; ut: ὑπερφῶα Aristoph. Nub. 76.

#### COMPARATIO ADJECTIVORUM.

Eustathius in Hom. p. 1441. l. 10, enumerat multa adjectiva in —ος comparata per —έστερος —έστατος.

Alia per —ίστερος —ίστατος. ὥσπερ διὰ τοῦ —εσ —σχηματίζουσιν Ἀττισκοί, οὕτω καὶ διὰ τοῦ —ισ, ποτίστατον γάρ φησιν Ἀριστοφάνης (Thesm. 742, et Jul. Poll. l. 6, c. 2, sect. 19.) οὕτω καὶ λαγνίστατον; καὶ κλεπτίστατον (Aristoph. Plut. 27.) καὶ λαλίστερον (Aristoph. Ran. 91.) καὶ λαλίστατον (H. Steph. in Thes. ex Eurip. Cycl. v. 314.) καὶ πτωχίστερος (Aristoph. Acharn. 424.)

Nonnulla substituunt εἰ pro εο; ut πλεῖν pro πλέον Aristoph. Plut. 1185. et Ran. 18.

##### Declinatio Comparativi in —ων.

Attici contrahunt Accusativum singularem, ac Nominativum, Accusativum, et Vocativum plurales; ut



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##### Declinatio Comparativi in —ων.

Attici contrahunt Accusativum singularem, ac Nominativum, Accusativum, et Vocativum plurales; ut

A. νεῶς Aristoph. Av. 613.

V. λεῶ Aristoph. Acharn. 999. Pac. 297. (sine i subscripto, Vesp. 1010. Av. 448.

Juxta eandem formam flectuntur alia nomina in —ως.

ὁ κάλως, τοῦ κάλω. Aristoph. Ran. 121. τὸν κάλων. Id. Eq. 753.

τοῖς κάλως. Pac. 457.

τὸ χρέων, τοῦ χρέων. Eurip. Hippol. v. 1256.

### Declinatio Tertia.

Attica Dialectus in hac declinatione, quæ est incontracta, solet contrahere nomina in —ας —ατος, —ις —ιδος vel ιθος, —εις —ειδος, —ων —ωνος, —ως —ωος; ut κέρας, κρέας, γέρας, τέρας, γήρας; τοῦ γήρως Aristoph. Eq. 521. Eurip. Hec. v. 157. τῷ γήρα Aristoph. Eq. 516. τὰ κρέα Ran. 512. Pac. 191. τῶν κρεῶν Ran. 193. Ἔρις, ὄϊς, φθοῖς, τίγρις, ὄρνις; οἷν Aristoph. Pac. 1076. τοὺς ὄρνις Aristoph. Av. 1609. Soph. Œd. T. v. 986. ὄρνεις, Aristoph. Av. 718. Ἀπόλλων, Ποσειδῶν, εἰκάν; τὸν Ἀπόλλω Aristoph. Acharn. 59. τὸν Ποσειδῶ Ran. 278. τὰς εἰκοῦς Aristoph. Nub. 559.

### Flexio peculiaris vocis ναῦς.

G. νεῶς Æsch. Pers. v. 305. ναὸς Ibid. v. 313. D. ναῖ Id. Suppl. v. 867. Eurip. Iphig. Taur. v. 883.

Plur. N. νᾶες. Eurip. Iph. Aul. 242. G. νεῶν Æsch. Pers. v. 323. D. ναυσὶ Ibid. v. 338. Eurip. Iph. Taur. v. 1109. A. ναῦς Aristoph. Ran. 365. Eurip. Iph. Aul. v. 147.

### Declinatio Quinta.

Nomina in εὺς contrahunt aliquando accusativum singularem —εα in —ῃ; ut τὸν ξυγγραφῇ Aristoph. Acharn. 1150. Ὀδυσσῇ Eurip. Rhes. v. 708. Ἀχιλλῇ Id. Elect. v. 439. ἱερῇ Id. Alcest. v. 24.

Eadem in plurali mutant —εῖς in —ῃς; et contrahunt —εας in —ᾶς vel ας; ut οἱ ἀμφορῃς Aristoph. Plut. 808. οἱ βασιλῃς Id. Av. 467. Æsch. Pers. v. 24. Soph. Aj. v. 190. ἱερῃς Soph. Œd. T. v. 18. Μεγαρῃς Aristoph. Pac. 480. τοὺς τροφᾶς Soph. Elect. v. 1066. Πλαταῖας Aristoph. Ran. 706. ἀγυιᾶς Aristoph. Ran. 1317. χοὰς Id. Nub. 1240.

—Nomina in —εύς purum finita omnes fere casus contrahunt.

Ut; D. Πειραεῖ Aristoph. Pac. 144, 164. A.—έα in —ᾶ: Πειραιᾶ Id. Eq. Μηλιᾶ. Aristoph. Lys. 1117. χοᾶ Aristoph. Acharn. 1132.

Legitur a πῆχυς, πῆχεις pro πήχσας Aristoph. Ran. 811.

#### DECLINATIONES ADJECTIVORUM.

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##### Declinatio Prima.

Adjectiva in —ος mutant finales suorum casuum vocales in ω.

Sing. N. ἴλεως Eurip. Iph. T. v. 271. πλέως Id. Cycl. v. 501. Aristoph. Eq. 1126.

A. τὸν ἄλυκῶ Aristoph. Lys. 404.

V. ἴλεως Soph. Elect. v. 658.

Plur. N. αἱ ἴλεω Soph. Œd. Col. v. 43.

##### Declinatio Secunda.

῾Οστις. ῾Οτου Aristoph. Plut. 281.

Adjectiva in —ης purum contrahunt —εα in —α; ut: ὑπερφῶα Aristoph. Nub. 76.

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##### Declinatio Comparativi in —ων.

Attici contrahunt Accusativum singularem, ac Nominativum, Accusativum, et Vocativum plurales; ut

Τὸν κρείττω Aristoph. Nub. 986. οἱ βελτίους Ibid. Thesm. 807. τοὺς κρείσσοις Eurip. Androm. v. 187. τὰς πλείους Aristoph. Vesp. 660.

## ADJECTIVUM NUMERALE.

## Cardinale.

Suid. ex Aristoph. Acharn. 610. affert ἐνῆ pro ἐν, ubi η redundat, vel deest nomen δύο, ut interrogatio fiat ἐν ἢ δύο. Scholiastes Aristophanis docet, totam vocem ἐνῆ Atticè redundare.

Compositum ab εἷς dissolvunt Attici; ut οὐδὲ εἷς Aristoph. Plut. 1183. μηδεὲν Id. ibid. 37.

## PRONOMEN.

## Substantivum.

Ἐγώ γε Aristoph. Plut. 62 ἔμοιγε Id. ibid. 198. σύ γε Ran. 164, σοῦ γε ibid. 191.

## Adjectivum.

Sing. N. οὗτοσι Aristoph. Plut. 24. 53. τοιουτοσὶ Aristoph. Ran. 66. τυνουτοσὶ Id. Acharn. 366. ἐκεινοσὶ Id. Pac. 883. Vesp. 67. αὐτῇ Nub. 201. αὐτῇ Ibid. 214. τουτοῖ Id. Eq. 718. τουτὶ Id. Plut. 51. τουτοδὶ Id. Pac. 330. τουτογὶ Id. Vesp. 778.

G. τουτουὶ Aristoph. Nub. 633. ταυτησὶ Id. Eq. 768. τυνουτουὶ Id. Nub. 391. κεινουὶ Id. Pac. 546.

D. τουτωὶ Aristoph. Plut. 44. ταυτηὶ Id. Eq. 271. τυννουτωὶ Id. Ran. 139.

A. τουτονὶ Aristoph. Plut. 68. ταυτηνὶ Id. Nub. 846. τουτουονὶ Id. Plut. 427. τοιουτονὶ Id. Ran. 99. τηλικουτονὶ Id. Nub. 817. τυνουτονὶ Id. Eq. 1217. ἐκεινονὶ Id. Pac. 544. τουτὶ Id. Eq. 781.

Dual. N. A. τουτωὶ Id. Av. 62.

G. D. τουτοινοὶ Id. Pac. 1213.

Plur. N. οὗτοι Id. Acharn. 40. αὐταὶ Id. Av. 1019. τοιουτοιὶ Id. Lys. 1089. ταυταγὶ Id. Av. 955. Eccles. 189.

D. τουτοισὶ Aristoph. Av. 895. τοιαυταισὶ Id. Pac. 1257.

A. τουτουςὶ Aristoph. Nub. 894. ταυταςὶ Id. Acharn. 130. ταυτὶ Id. Plut. 107. τοιαυτὶ Id. Eq. 416.



## HETEROCLISIS.

## Formæ Contractæ.

Σάος. ὁ σῶς Aristoph. Eq. 610. τὸ σῶν Id. Thesm. 828.

## Quantitas.

Finis Atticus, producitur; ut constat ex Aristoph. Lys. 244. τασδὶ Plut. 51. τουτὶ—ibid. 107. Sic α initialis in voce ἀδολεσχία Aristoph. Nub. 1482. et α finalis in accusativo singulari nominum in —εὺς; ut Πηλέα Eurip. Androm. v. 546.—

Aristoph. Acharn. 353. ι corripitur in ἴσον. Sic Eurip. Phœn. v. 541. ε Ἰσότητα τιμᾶν— v. 539. et Ἰσότης ἔταξε— v. 545. Sed Hom. Il. χ. v. 132. ἴσος Ἐνυαλίῳ.

Aristoph. Av. 70. Ὅρνις ἔγωγε δοῦλος—

Schol. σημείωσαι, ὅτι καὶ τὴν εὐθεΐαν τοῦ ὄρνις ἐκτείνουσιν Ἀττικοί.

## Accentus.

Attici retro a fine accentum movere gaudent; ut μῶρος pro μωρὸς. Aristoph. Plut. 119. χροῖα Aristoph. Nub. 1173. pro χροιά. γέλοιος pro γελοῖος Aristoph. Ran. 6. αἰχμαλώτιδες Eurip. Hec. v. 1096. pro αἰχμαλωτίδες Id. Phœn. v. 193. et αἰχμαλωτίσιν Id. Hec. v. 1120.

Attici acuunt voces finitas in ι; ut ὁδὶ. οὐτοσί.

Attici acuunt genitivos singulares in —ῶ pro —οῦ ab —ός; ut τοῦ νεῶ Aristoph. Plut. 733. et antepenacuunt genitivos omnes (præterquam ab —εὺς) in quinta declinatione; ut πόλεως *passim*.

## VERBUM.

## VERBUM SUBSTANTIVUM.

Indic. Imperf. Sing. person. 1. ἦ pro ἦν Aristoph. Plut. 77. et Eq. 1336. et Av. 1358. person. 2. ἦσθα pro ἦς. παρῆσθα Eurip. Orest. v. 1161. Dual. ἦστην Id. Hippol. v. 387. Plur. pers 2. ἦστε Aristoph. Eccles. 1078.

Fut. 1. pers. 2. ἔσει pro ἔσῃ Aristoph. Nub. 821.

## VERBUM ADJECTIVUM.

## Ratio Contrahendi.

Attici per η contrahunt verbo ζάω, διψάω, πεινάω, χράομαι. ζῆς Soph. Aj. v. 1149. διψῆν Aristoph. Nub. 440. πεινῆ Id. Vesp. 1262. πεινῆν Id. Plut. 595.

His adde περιψῆν Aristoph. Eq. 905. ἀπεριψάω.

## Formatio Temporum.

Præsentis Characteristica ττ pro σσ; ut πυρέττω Aristoph. Vesp. 809.

## Formatio Futuri Primi.

Characteristica σ pro ξ in τεθνήσῃ Aristoph. Ach. 590. a θνήσκω. Attici verba Hyperdissyllaba in ἰζω flectunt per —ιῶ —ιεῖς, etc. —ιοῦμαι —ιῆ, etc. βαδιεῖται Aristoph. Plut. 495. βασανιεῖς Id. Ran. 655. γνωριεῖ Eurip. Elect. v. 630. κομιοῦμαι Aristoph. Vesp. 829. λογιοῦμαι Id. Ran. 1294. νομιοῦσι Id. Eccles. 633. νοσφιεῖς Eurip. Alcest. v. 44. οἰκιοῦμεθα Id. Heracl. v. 46. κατοικτιεῖ Æsch. Supp. v. 910. ψωμιεῖς Aristoph. Thesm. 699.

Attici nonnunquam contrahunt futura in —άσω —έσω —ώσω; ut δρῶ Aristoph. Plut. 222. διασκεδῶ Id. Vesp. 229. ἐξελῶ Nub. 123. ἐλᾶς Eurip. Bacch. v. 1332. ἐξελᾶς Id. Med. v. 326. ἐλᾶ Soph. Aj. v. 505. κζεμῶμεν Aristoph. Plut. 312. προσαμφιῶ Aristoph. Eq. 887.

Sumunt εἰ Bæoticum pro η in πῆθω inusitato; πείσομαι Aristoph. Nub. 461.

## Formatio Indefiniti Primi.

Indefinitum primum apud Atticos syncopen patitur: ut γαμέω, ἔγῃμα, γήμας Eurip. Med. v. 19.

χεω; ἐξέχεας Aristoph. Thesm. 561. ἔγχεον Eurip. Cyc. v. 565. ἐγγέαιμι Aristoph. Acharn. 1054. χέασθαι Aristoph. Vesp. 1015. ἐγγεάμενος Id. ibid. 901. καταχέασα Id. Thesm. 494.

## Formatio Perfecti.

Attici in perfecto Activo assumunt ο characteristicam Mediī loco ε: ut κέκλοφας Aristoph. Plut. 372. κεκλοφῶς Id. ibid. 356, 359.

Attici sumunt *ο* pro *η* in verbis inusitatis *λήχω*, *πήθω*; ut *πέπον-  
θας* Aristoph. Nub. 1443.

Attici solent in Præterito, dempto *κ*, Syllabas contrahere, *ήκασι* in —*ᾱσι*, —*ηκέναι* in —*ᾱναι* —*ηκώς*, —*ώς*; ut *βεβαῖσι* Eurip. Rhes. 689. *ἐστάναι* Aristoph. Eq. 268. *ἐστώς* Eurip. Supp. v. 856. *γεγώς* Id. Phoen. v. 184.

### Augmentum.

Attici in verbis quibusdam ab *α*, *ο*, *ω*, *ει*, *οι*, *ου*, incipientibus augmentum Syllabicum *ε* adjiciunt.

*Ἄγνυμι. κατέαξε* Aristoph. Vesp. 1427. *κατέαγην* Id. ibid. 1419. *κατέαγα* Eurip. Cyc. v. 680.

*Ὀράω. ἐωρακέναι* Aristoph. Plut. 1046.

*Ὦθέω. ἐώθουν* Aristoph. Pac. 636.

*Οὔρέω. ἐνεουρηκότας* Aristoph. Lys. 403.

Attici verborum ab *α*, *ε*, *ο* incipientium vocalem et consonam initiales repetunt; correpta, si verbum hyperdissyllabum fuerit, penultima.

*Ἄγω. προσαγαγοίμην* Aristoph. Thesm. 856.

*ἀκούω. ἠκηκόειν* Aristoph. Pac. 615.

*ἄρω. ἄραρε* Soph. Elect. v. 143.

*ἐλαύνω. ἐξελήλακεν* Soph. Œd. Col. v. 389.

*ἐλεύθω* inusitatum. *ἐξελήλυθα* Aristoph. Plut. 966. *ἐληλυθώς* Soph. Aj. v. 1334.

*ὄλλυμι. ὄλωλα* Soph. Aj. v. 920. *ἀπόλωλα* Aristoph. Plutus, 851.

*ἀπολώλεκα* Nub. 855.

*ὄπτομαι. ὄπωπα* Æsch. Eum. v. 57.

*ὄρω. ὀρώρει* Aristoph. Pac. 1286.

—Attici præteritis quorundam verborum a *λ*, *μ* incipientium *ει* loco augmenti præponunt.

*Λαμβάνω. εἴληφας* Aristoph. Plut. 882. *εἴληφατε* Id. Nub. 1500.

*Λαγχάνω. προείληχα* Aristoph. Eccles. 1151.

Attici augmentum Syllabicum Temporalis augent; ut *φέρω. ἤφερες* Aristoph. Pac. 5.

Attici mutant Diphthongos proprias in improprias ; ut *ἡῶξω* Eurip. Iph. T. v. 628. *εῶξω* Ibid. v. 21. *ῥδαιν* Aristoph. Vesp. 556. *ῥδεις* Id. Nub. 328.

Attici aliquando in perfecto primæ consonæ repetitionem negligunt ; ut *κατεγλωττισμένον* Aristoph. Thesm. 138. *ἐβλάστηκα* Eurip. Iph. Aul. v. 594.

#### De Potentiali Modo.

Attici flectunt —οιμι —οις, etc. et —οῖμι —οῖς, etc. per —οίην —οίης, etc. —ῶμι —ῶς, etc. per —ώην —ώης, etc. —οίην —οίης, etc. per —ώην —ώης, etc.

*πεποιθοίη* Aristoph. Acharn. 938.

*ἀδικοίης* Eurip. Iph. Taur. v. 750. *ἀδικοίημεν* Eurip. Helen. v. 1016.

*αἰτοίη* Aristoph. Eq. 510.

*ποιοίην* Aristoph. Vesp. 347. (ubi Kuster. *ποιοίμην*.)

*εὐτυχοίης* Soph. Œd. T. v. 1492. Æsch. Choeph. v. 1063.

*ζῶην* Aristoph. Nub. 1256.

*ἀναβιώην* Aristoph. Ran. 178.

*συγγνώη* Æsch. Supp. v. 223.

#### FLEXIO PERSONARUM.

##### In Indicativo.

Attici mutant —η secundam personam passivorum in —ει, constanter in verbis *βούλομαι*, *οἶμαι*, *ὄψομαι*. Sic *κατόψει* Eurip. Alcest. v. 836. *βούλη*, *οἶη*, et *ὄψη*, licet magis analogæ, sunt minus in usu : uti notat Schol. Aristoph. Plut. 40.

In reliquis verbis hæc terminatio rarior ; *ῥσει* Soph. Aj. 638. *θρηνησει* Ibid. v. 640.

Hujusmodi exempla apud Aristophanem abundant, quorum pauca hic adjicientur.

*Ἀγωνιεῖ* Eq. 685. *αἰσθάνει* Nub. 802. *ἀκούσει* Ran. 207. *βαδιεῖ* Pac. 116. *βουλεύει* Ibid. 58. *Γίνει* Eq. 1085. *γνώσει* Ran. 995. *Δέξει* Vesp. 1217. *διαλέγει* Eccles. 925. *Ἐργάσει* Eq. 836. *Θυμεῖ* Ran. 592. *Ὀσφραίνει* Plut. 897. *φαίνει* Ibid. 632. *χαριεῖ* Thesm. 1087.

Attici secundis personis solent addere —*θα* paragogicum ; ut *ῥησθα* Aristoph. Lys. 132. *χρῆσθα* Id. Acharn. 778. *ῥδειςθα* Id. Eccles. 547. Eurip. Cycl. v. 108. *κάτοισθα* Soph. Aj. v. 592. Eurip. Alcest. v. 807. *σύνοισθα* Æsch. Choeph. v. 214.

In tertiis personis *ν* aliquando additur diphthongo *ει* ; ut *ῥδειν* Aristoph. Vesp. 556.

### In Imperativo.

#### Singulariter.

—*ασο* contrahitur in —*ω* ; ut *πρίω* Aristoph. Nub. 614. *ἀποπρίω* Id. Ran. 1258. *ἐπίστω* Soph. Œd. T. 652. *ἀνίστω* Æsch. Eum. v. 133. *ἐπανίστω* Aristoph. Plut. 539.

—*εσο* vel —*οσο* in —*ου* ; ut *περίδου* Aristoph. Nub. 844. *η* usurpatur pro —*αθι* vel —*ηθι* ; ut *ἐμπίπλη* Aristoph. Av. 1310. *ζῆ* Eurip. Iph. T. v. 699.

### In Voce Activa.

Præs. —*όντων* pro —*έτωσαν* ; ut, *σωζόντων* Soph. Aj. v. 671. —*ώντων* pro —*άτωσαν* ; *βοώντων* Aristoph. Acharn. 185. *γελώντων* Soph. Aj. v. 981. *δρώντων* Aristoph. Nub. 452.

Indef. 1. —*άντων* pro —*άτωσαν* ; ut, *ἐπιμεινάντων* Aristoph. Nub. 196.

Indef. 2. —*έντων* pro —*έτωσαν* ; ut, *παραθέντων* Aristoph. Nub. 455.

### In Voce Passiva.

Præs. *δικαζέσθων* Aristoph. Nub. 1140.

### In Potentiali.

Terminationes —*οιητην*, —*οίημεν*, —*αίημεν*, —*είημεν*, —*είητε* perdunt *η* penultimam ; et —*είησαν* fit —*εῖεν* ; ut, *δοῖεν*. —*οίησαν* —*είησαν* fiunt —*οῖεν* —*εῖεν* ; ut *ἀντιδοίτην* Aristoph. Thesm. *ξυμβαῖμεν* Eurip. Phœn. v. 603. *ἐξωθεῖμεν* Id. Iph. T. v. 1025. *φανεῖμεν* Æsch. Pers. v. 788.

In indefinito primo vertuntur —*αις* —*αι* —*αιεν* in —*ειας* —*ειε* —*ειαν*.

*βλέψειςαις* Aristoph. Eq. 851. *φράσειςαις* Id. Av. 121.

## PARTICIPIUM.

Perfectum in —ώς pro —ηκώς, si per crasin fiat, flectitur —ώς —ῶσα —ώς. Gen. —ῶτος, etc. Si per syncopen, —ώς —υῖα, etc. ut, ἰστῶτος Soph. Œd. Tyr. v. 575. πεπτῶτα Id. Aj. v. 843.

## Verbale Nomen.

Servat formationem temporis, a quo derivatur; ut, ἔδωδῃ Aristoph. Pac. 29. χρυσόλογχε Id. Thesm. 325.

## PARTICULÆ.

## ADVERBIUM.

Adverbia desinentia in —ι.

vel addito ι; ut νυνὶ Aristoph. Ran. 278. οὕτως Id. Plut. 591. ἐντευθενὶ Id. Vesp. 985. ἡνὶ Id. Plut. 75. νυνμενὶ Id. Av. 448.

vel mutato finali ε in ι: ut ᾧδῖ Aristoph. Plut. 291.

vel ο in —ι; ut δευρὶ Aristoph. Nub. 694.

In —η; ut τίνῃ Aristoph. Nub. 753. ὅτιῃ Ibid. v. 754. δηλονοτιῇ Id. Plut. 48.

In —χι; ut ναιχὶ Soph. Œd. T. v. 702.

Ἐχθες Aristoph. Pac. 196. pro χθές Id. Ran. 738.

Τήμερον Aristoph. Plut. 232. τήμερα Id. Nub. 699.

Πρῶ Aristoph. Av. 129. πρῶ Id. Eccles. 290.

## PRÆPOSITIO.

Ἐν Aristoph. Plut. 114. pro σύν.

Et in compositis; ut ξύμμαχοι Aristoph. Plut. 218.

Προ— et ἐ— in compositis fit πρού—; ut προὔργα Aristoph. Plut. 623.

Sic προ— et —ώ; ut προὔφειλες Aristoph. Vesp. 3.

Προ— et —ό; ut προὔμόσας Æsch. Agam. v. 1205.

Προ— et —ἐ fit πρού—; ut προὔστη Soph. Aj. v. 1155.

Προ—et—δ fit φρου—; ut φροῦδος Aristoph. Nub. 720. Euripid. Med. v. 722. φρουρᾶς Aristoph. Nub. 719.

Προ—et—αὐ fit πρωῦ; ut προῦδᾶν Aristoph. Av. 557.

Προ—et—οἱ fit φροι—; ut φροίμιον Æsch. Agam. v. 1225. φροιμίους Eurip. Phoen. v. 1357.

## CONJUNCTIO.

Μενῖ Aristoph. Av. 448. pro μέν. δαῖ Id. Plut. 156. Eurip. Iph. Aul. v. 1444. pro δέ. ὁδὶν Aristoph. Nub. 754. pro ὅτιν.

## NOMENCLATURA:

*Sive specimen Vocum, quas Attici sibi peculiares habent.*

Ἄμηγέπου Aristoph. Acharn. 608.

Schol. ἀπανταχοῦ.

Ἄνεκᾶς et ἀνέκαθην. φέρειν ἀνεκᾶς εἰς τὸν οὐρανὸν. Aristoph. Vesp. 18.

γρῦ Aristoph. Plut. 17. Hæc vox Atticis adnumeratur in Epigr. Ammiani Anthol. l. 2. c. 46. (In Lucilii epigrammatibus habet Brunck. T. ii. p. 335.)

Πολλοῦ δεῖ, καὶ σφὶν, καὶ τρεῖς παρ' ἕκαστα, δικασταὶ

Ἄνδρες· καὶ, λέγε δὴ τὸν νόμον ἐνθάδε μοι,

Καὶ ταυτὶ, καὶ μῶν, καὶ τετταράκοντα, καὶ ἄττα,

Σκεψάμενος· καὶ τοι νῆ Δία, καὶ μὰ Δία.

Ῥήτωρ ἐστὶ Κρίτων, καὶ παιδία πολλὰ διδάσκει.

Προσθήσει δ' αὐτοῖς γρῦ, φάθι, καὶ μὲν ἔτι.

Δικαίως καδίκως Aristoph. Plut. 233. quo jure quaque injuria Ter. Andr. Act I. Sc. iii. v. 9.

δοῖδυξ Aristoph. Plut. 711. ὁ τῆς θυίας τριβέως δοῖδυξ παρὰ τοῖς Ἀττικοῖς Phot. ex Hellad. p. 1587.

ἐταῖραι Aristoph. Plut. 149. τοὺς Ἀθηναίους λέγουσι τὰς τῶν πραγμάτων δυσχερείας ὀνόμασι χρηστοῖς καὶ φιλανθρώποις ἐπικαλύπτοντας ἀστείως ὑποκοριζεσθαι. τὰς μὲν πόρνας, ἐταῖρας, τοὺς δὲ φόρους, συντάξεις, φυλακὰς δὲ τὰς φρουρὰς τῶν Πόλεων, οἴκημα δὲ τὸ δεσμωτήριον καλοῦντας Plut. Vit. Solonis, c. 15.

ἦ δ' ὅς Aristoph. Vesp. 791. Hanc formulam inter Atticos Lucianus memorat in Lexiph. tom. i. p. 969.

# ORTHOGRAPHIA.

## 1. CRASES ATTICÆ.

Ἄντὸς, crasi Attica est pro ὁ αὐτὸς *idem*. Simili ratione scribebant Attici ἀνὴρ, ἀναξ, ἀγὼν, ἀνθρωπος, ἄτερος, ἀγαθὸς pro ὁ ἀνὴρ, ὁ ἀναξ. ὁ ἀγὼν, &c. Monk's Hippol. v. 1005. αὐτὸς sine articulo non valet *idem*; sed *ipse*, monente Porson ad Hec. v. 295.

Οὗτ' ἄρα est οὗτοι ἄρα, diphthongo οι, quæ elidi non potest, cum brevi vocali crasin efficiente: quod persæpe fit in Atticis poetis, præsertim in τοι ἄρα et τοι ἄν. Ib. v. 443.

Πατρῶα καὶ μητρῶα πῆμαθ, ἀπαθες.

Qua ratione α in ἀπαθες produci possit, ambigit H. Stephanus—producitur autem hoc in loco τὸ ἄ propter crasin duarum vocalium brevium, α, ε, in unam longam α coalescentium, eadem prorsus ratione qua producitur τὰμὰ pro τὰ ἐμά, ἀκων pro ἀέκων, et alia ejusmodi plurima. Elmsley in Œdip. Col. v. 1195.

Quoties articulus in vocalem desinit, vocabulum autem quod eum sequitur, a vocali incipit, non eliditur prima posterioris vocis syllaba, sed cum articulo in unam syllabam per crasin coalescit. Verbi causa, pro τοῦ ἐμοῦ, non τοῦ μου, sed τοῦμοῦ scribendum est.

In nostra fabula τὰ ἔξευρηματα, τοῦ πιοντος, τὰ μα, τῷ μῷ, τῇ μαντοῦ, scribendum erat τὰἔξευρηματα, τοῦπιόντος, τὰμὰ, τῷμῷ, τῇμαντοῦ. Scilicet in omni duarum syllabarum crasi eliditur ἰῶτα prioris syllabæ. Quod in καγῶ et similibus in vetustioribus codicibus fieri monuit Porsonus. Eadem est ratio in τὰν et τὰρα, quæ pro τοι ἄν et τοι ἄρα passim leguntur. Hæc qui attente secum consideret, nemo, opinor, dubitabit, quin pro οἱ ἐμοὶ et αἱ ἐμαὶ non οἱ μοι et αἱ μαι, sed οὐμοι et ἀμαὶ scribendum sit.

Elmsley Præfat. in Œdip. Tyr. x—xi.



In vocibus per crasin conjunctis, ut *καῖτι*, *καῖν*, *καῖν* (i. e. *καὶ ἐν*, *καὶ ἔν*) Iota nusquam addi oportet, nisi ubi *καὶ* eum diphthongo crasin efficit, ut in *καῖτα* pro *καὶ εἶτα*.

Porson's Preface to Hecuba, p. 11.

Recte observat Valckenaerius *τᾶθλα* scribi non potuisse a tragico. Articulus enim cum *α* brevi tantum crasin facit, *ᾶθλον* vero primum habet per se longam, utpote ex *ᾷεθλον* contractum.

Porson ad Phœn. 1277.

*Καὶ* nunquam crasin facit cum *εὖ* nisi in compositis.—Dum de crasibus loquimur, non abs re fortasse erit monere, *καὶ* nunquam cum *ᾷ* crasin facere.

Porson ad Phœn. 1422.

## 2. Rarius elisio *ε* ante *ᾶν*.

Nihil apud Atticos poëtas rarius vocali *ε* ante *ᾶν* elisa. Citius in eorum scriptis decies *ἔγραψ' ᾶν* scripsissem repereris, quam semel scripsisset.

Elmsley ad Eurip. Medeam. v. 416.

*Τοι* diphthongus elidi non potest.

Elidi non potest diphthongus in *τοι*, sed per crasin vocalem longam efficit. Aristoph. Acharn. 161.

*ὑποστένοι μέντ' ᾶν ὁ θρανίτης λεώς.*

Porson ad Med. v. 863.

*Οἱ μὲν γ' ἄτεκνοι*,——

*Οἱ μὲντ' ἄτεκνοι* codd. MSS. elisione non ferenda. Admisi *οἱ μὲν γ'* • Reiskii conjectura. Sed cum illæ particulæ *μὲν γε* rarissime a Tragicis copulentur, si quis *τ'* expungat, non vehementer repugnem.

Ib. ad Med. v. 1090.

Vocalis in fine Dativi singularis raro eliditur.

*Καὶ παρὰ χαίτην ξανθὴν ῥίψαι*

*Θεσσαλὸν ὄρακ'*

*Ἐπίλογχον ἔχουσ' ἐν χειρὶ βέλος.*

*Ὄρακ'* pessime cepit Valck. post Musgravium, quasi esset *ὄρακι*,

vocalis enim in fine dativi singularis perraro eliditur (sexties tantum, si recte recordatus sum, in omnibus Tragicorum reliquiis.)

Monk ad Hippol. v. 220.

Καὶ μὴν προτείνω, Γοργόν' ὡς παρατόμῳ.

Notanda elisio rara apud Atticos in fine dativi singularis. Non assentior Elmsleio ad Heracl. 693, emendenti Γοργόν' ὡς παράτομον, subaudito οὐσαν. Videas tamen ingeniosam ejus notam in Ad-dendis, ubi alia hujus elisionis exempla corrigere tentat.

Ib. ad Alcest. v. 1137.

Vocalis in fine versus elidi non potest, nisi syllaba longa præcedat.

Porson ad Med. 510.

### 3. Ionismi apud Tragicos.

Licentiæ, quam in dialectis sibi permisere Tragici, fines accurate constituere perdifficile est; Ionismos tamen quosdam adhibuisse, sed parce et raro, extra controversiam est. Dixerunt utique ξένος et ξεῖνος, μόνος et μονῖνος, γόνατα et γοῦνατα, κόρος et κοῦρος, δορὶ et δουρί.

Pors. Præf. ad Hec. p. xi.

ΧΟ. ὦ πολύξεινος, καὶ ἐλεύθερος.

Ionicas formas in Choris Tragicis certe adhibere licuit. Extat ἄξεινος Andr. 795. Iph. T. 218. Πολυξέινη in Hec. 75. Quin in senariis quoque nonnunquam ξεῖνος Tragicos usurpasse observatum est.

Monk ad Alcest. v. 854.

4. — ὦν δ' ἑκατι, παρθένῳ λέγειν  
Οὐ καλόν.

Attici dicunt Ἀθάνα, δαρὸς, ἑκατι, κυναγὸς, ποδαγὸς, λοχαγὸς, ξεναγὸς, ὀπαδὸς, per α, non per η: quanquam autem dicunt Ἀθάνα, non dicunt Ἀθαναία, sed Ἀθηναία.

Porson ad Orest. v. 26.

6. Adjectiva composita in *ος*.

Omnia adjectiva composita, et in *ος* terminata, apud antiquissimos Græcos per tria genera declinabantur: *ἀπόρθητος*, *ἀπορθήτη*, *ἀπόρθητον*. Femininas formas, cum jam paulatim obsolevissent, Poetæ et Attici, vel ornatus vel varietatis ergo, subinde revocabant.

Porson ad Med. 822.

7. Verba in *ύω* et *υμι*.

In tironum gratiam observandum est, hac forma, ea nempe, ubi *ύω* pro *υμι* in fine verbi ponitur, nunquam uti Tragicos, rarissime veteres Comicos; sæpius mediæ, sæpissime novæ Comoediæ poetas. Paulatim et parce adhiberi cœpta est sub mediam fere Aristophanis ætatem; tantum enim occurrit *ὀμνύη* Av. 1610. *συμπαραιγνύων* in ultima ejus fabula, Pluto 719. Cætera loca, ubi usurpari videtur, aut emendata sunt, aut emendanda.

Porson ad Med. 744.

8. *Μνησθήσομαι* et *Μεμνήσομαι*.

Hac forma hujus verbi. ab Homero etiam adhibita, Iliad. x. 390. semper utuntur Tragici, illa nunquam. Idem dici potest de *κληθήσομαι* et *κεκλήσομαι*. Sed *βληθήσομαι* et *βεβλήσομαι* promiscue usurpant.

Porson ad Med. 929.

9. *Ούκοῦν*—*οὔκουν*.

Discrimen quod inter *οὔκοῦν* et *οὔκουν* statuunt grammatici, verissimum est, si Plutarchi aut Luciani scripta pro veræ Græcitis norma accipiantur. Apud veteres Atticos utraque particula semper propriam suam significationem servat. Ego ubique *οὐκ οὖν* scribo, adhibita, prout opus est, vel omissa interrogatione.

Elmsley ad Heracl. v. 256.

## 10.

Multa sunt nomina, quæ, cum in singularia masculina tantum aut feminina sint, in plurali neutra fiunt, ut *δίφρος*, *δίφρα*, *κύκλος*, *κύκλα*, *κέλευθος*, *κέλευθα*, *δεσμός*, *δεσμά*, *σῆτος*, *σῆτα*. Vid. Musgravium ad Hel. 428.

Porson ad Med. 494.

## II.

# SYNTAXIS.

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### A SKETCH OF THE PRINCIPAL USAGES OF THE MIDDLE VOICE OF THE GREEK VERB,

WHEN ITS SIGNIFICATION IS STRICTLY OBSERVED.

*Qui bene dividit, bene docet.*

The first four may be called usages of *reflexive*: the fifth the usage of *reciprocal* signification.

I. Where A does the act on himself or on what belongs to himself, *i. e.* is the object of his own action.

1. Ἀπήγξατο, he hanged himself.

2. Ὡμῶζεν δ' ὁ γέρων, κεφαλὴν δ' ὄγε κόψατο χερσίν.

Iliad. x. 33.

II. Where A does the act on some other object M, relatively to himself (in the sense of the dative case put acquisitively) and not for another person, B.

1. A. Κατεστρέψατο τὸν Μῆδον.

*He made the Persian subject, or subdued him, to himself.*

A Κατέστρεψε τὸν Μῆδον τῷ B. *res prorsus alia.*

2. To this usage belongs the following :

Κοινῇ ἀπωσάμενοι τὸν Βάρβαρον. Thucyd. 1. 18, et similia.

III. Where A gets an act done for himself, or for those belonging to him by B.

1. Of Chryses it is said, λυσόμενος θύγατρα, *to get his daughter released by Agamemnon, on the payment of a ransom, that is, briefly, to ransom his daughter.*

Whereas of Agamemnon it is said, Οὐδ' ἀπέλυσε θύγατρα, *sc. τῷ Χρύσει.* He did not *grant* the release, he did not *release* her.

---

So too Chryses to the Greeks, Παῖδα δ' ἐμοὶ λύσαιτε φίλην.

To this head may be appended, διδάσθαι τὸν υἱὸν, to get one's son instructed. Euripides has said, with a double idiom, Medea, v. 297. παῖδας περισσῶς ἐκδιδάσκεισθαι σοφούς.

2. Δανείζω, to give a loan, to lend, as A to B.

Δανείζομαι, to get a loan, to borrow, as A from B.

So too in the epigram χρήσας, having lent; χρησάμενος, having borrowed.

Ἀνέρα τις λιπόγυιον ὑπὲρ νώτοιο λιπαυγῆς

Ἦγε, πόδας χρήσας, ὄμματα χρησάμενος.

Again χρεῖσθαι, to utter a response; χρεῖσθαι, to seek a response, to consult an oracle.

IV. Where, in such verbs as κόπτομαι, lugeo; σεύομαι, τίλλομαι, &c. the direct action is done by A on himself; but an accusative or other case follows of B, whom that action farther regards.

1. . . . εἶπερ ἂν αὐτὸν

Σεύωνται ταχέες τε κύνες, κ. τ. λ. Πιὰδ. Γ. 25.

Although fleet dogs stir themselves in pursuit of him.

. . . Διωνύσοιο τιθήνας

Σέυε . . . Ζ. 133. . . res prorsus alia.

Again,

Πρῶται τὸν γ' ἄλοχός τε φίλη καὶ πότνια μήτηρ

Τιλλέσθην. Ω. 710. κ.

Tore their hair in mourning over him.

But κείρομαι is differently used. Bion has κειράμενοι χαίτας ἐπ' Ἀδώνιδι, not Ἀδωνιν. To this class belong φυλάττω and φυλαττομαι.

Φυλάξαι τὸν παῖδα.—φυλάξασθαι τὸν λέοντα.

And so too the following :

Ὡς εἰπὼν, οὗ παιδὸς ὀρέξατο φαίδιμος Ἐκτωρ

Stretched out his arms to receive his son.

Thus far the reflexive uses: now the reciprocal use.

V. Where the action is reciprocal betwixt two persons or par-

Θάρσει. Παλλάδος δσίαν ἤξεις. El. 1319.

Καὶ πόθεν ἔμολον. Av. 404.

This little verse is not anapestic, as appears by the following words :

ἐπὶ τίνα τ' ἐπίνοϊαν,

which Brunck has miserably corrupted, in order to accommodate them to his notions of the metre.

Τᾶντιον, ὁ κανὼν, οἱ καλαθίσκοι. Thesm. 822.

Λαμπάδας ἱερὰς, χάμα προπέμπετε. Ran. 1525.

More examples may probably be detected by diligent search; but those which we have produced are sufficient to prove that Mr. Porson's expression must be construed with some degree of latitude. According to Mr. Porson (p. 55) there is no genuine instance of this licence in tetrameter anapestics.

The anapestic *dipodia* may be composed of a tribrach and an anapest, for the purpose of admitting a proper name, which cannot otherwise be introduced into the verse.

—In both kinds of anapestic verse, dactyls are admitted with much greater moderation into the second than into the first place of the *dipodia*. The eleven comedies of Aristophanes contain more than twelve hundred tetrameter anapestics, in which number we have remarked only the nineteen following examples of a dactyl in an even place, which, in this kind of anapestic metre can only be the second foot of the verse, as Mr. Porson has observed (p. 51).

Eq. 524 \*, 805, 1327.

Nub. 351 \*, 353, 400, 409 \*.

Vesp. 389, 551, 671, 673 \*, 708 \*, 1027.

Pac. 732.

Lys. 500.

Thesm. 790, 794.

Ran. 1055.

Eccl. 676 \*.

In all these verses, except those six which are marked with an asterisk, the preceding foot is also a dactyl.

The same observations apply in a certain degree also to dimeter anapestics. When we find, therefore, in the *Œdipus Coloneus* of Sophocles (v. 1766),

Ἐκλυσ' οὐκ ἔκλυε δαίμων ἡμῶν,

we do not hesitate to read ἔκλυεν. In the *Electra* (v. 96), where the MSS. and editions read,

Φοίνιος Ἄρης οὐκ ἐξείνισε,

Brunck has judiciously adopted the reading of the Scholiast οὐκ ἐξένισεν. These trifling alterations require no authority to support them; but we would not go so far as to change the order of the words for the purpose of removing a dactyl out of an even place.

Of the nineteen tetrameters mentioned in the preceding paragraph, only one is destitute of a *cæsura* after the first *dipodia*.

Ταῦτ' ἄρα ταῦτα Κλε | ὠνούμενον αὐταί | τὸν ῥίψασπιν χθὲς ἰδοῦσαι.  
Nub. 353.

Similar instances are exceedingly rare in dimeters. Mr. Gaisford has collected more than fifty instances of the violation of the *cæsura* in dimeter anapestics, in six of which the foot which ought to be followed by the *cæsura* is a dactyl.

Ἄλλ' ὦ Ζεῦ βασιλεῦ, νῦν Περσῶν. Æsch. Pers. 532.

The word Ἄλλ' appears to have been inserted by Turnebus for the purpose of completing the verse. Perhaps we ought to read,

ὦ Ζεῦ βασιλεῦ νῦν τῶν Περσῶν  
τῶν μεγαλάρχων καὶ πολυάνδρων  
στρατίαν ὄλεσας.

This emendation is corroborated by the first words of the play.

Τὰδε τῶν Περσῶν τῶν οἰχομένων, κ. τ. λ.

At the same time we are not free from suspicion that the poet wrote, νῦν αὖ Περσῶν, *now for the second time*.

\* —Every person who has a tolerable ear, and is acquainted

with the subject, will immediately perceive that the rhythm of the following verses is not quite perfect.

Τοὺς προδότας γὰρ μισεῖν ἔμαθον. Æsch. Prom. 1067.

Παιδοβόροι μὲν πρῶτον ὑπῆρξαν. Choëph. 1068.

ὦ τέκνον Αἰγέως, προσπίτνομέν σοι. Soph. Œd. Col. 1754.

ὦ μεγάλα Θέμι, καὶ πότνι Ἄρτεμι. Eur. Med. 160.

Ἄλλ' ὅποσον γ' οὖν πάρα καὶ δύναμαι. Ib. 1408.

Καὶ μὴν θαλάμας τάσδ' ἐσορῶ δῆ. Suppl. 980.

Οὐκ ἄγαμαι ταῦτ' ἀνδρὸς ἀριστεύς. Iph. Aul. 28.

The rhythm of the first hemistich of the first, second, fourth, fifth, and seventh of these verses, and of the second hemistich of the third and sixth, is rather dactylic than anapestic. The same effect is always produced when the last three syllables of a word, which are capable of standing in the verse as an anapest, are divided, as in the preceding examples, between a dactyl and the following foot. In the Prometheus, Mr. Blomfield has judiciously adopted Bothe's emendation, τοὺς γὰρ προδότας.

In Comic anapests, such faults may generally be corrected with great ease.

Καὶ σέβομαί γ', ὦ πολυτίμητοι. Nub. 293.

Read,

Σέβομαι δῆτ', ὦ πολυτίμητοι.

Ἄλλ' ἐνεκέν γε ψυχῆς στερῶς. Ib. 420.

Read,

Ἄλλ' οὐνεκά γε —————

Ὅταν εἰσελθὼν μεράκιόν σοι. Vesp. 687.

Read, σοι μεράκιον.

Ἄλλ' ὅποταν μὲν δείσῃς αὐτοί. Ib. 715.

Read, ὅπότ' ἂν as two words.

Εἰς δεκάτην γὰρ ποτε παιδαρίου. Av. 494.

Read, Εἰς γὰρ δεκάτην.



Ωἷ προτέρῳ δεῖ του Διὸς αὐτου. Ib. 569.

Read, Ωἷ δεῖ προτέρῳ.

Ἐξ ἐρίων δὴ καὶ κλωστήρων. Lys. 571.

Read,

Ἐκ τῶν ἐρίων καὶ κλωστήρων.

Ναυσιμάχης μὲν (μὴν Brunck.) ἥττων ἐστίν. Thesm. 804.

Read,

Ἡττων μὲν Ναυσιμάχης ἐστίν.

Οὐδεμιᾷ γὰρ δεινότερα σου. Eccl. 516.

Read,

Οὐδὲ μιᾷ γὰρ σοῦ δεινότερα.

We shall now take our leave for the present of this great Critic, who, in the compass of a few pages, has thrown more light upon the subjects of his inquiry, than can be collected from all the numerous volumes of his predecessors. For ourselves, we have only to express a hope, that our strictures may contribute in some degree to the information of such younger students in Greek literature as are disposed to peruse the Preface to the Hecuba with that care and attention which it so eminently deserves, and without which its merits cannot be duly appreciated.

1. Vocalis brevis ante consonantes.

1. Vocalis brevis ante vel tenues, quas vocant, consonantes  $\pi, \kappa, \tau$ , vel adspiratas  $\phi, \chi, \theta$ , sequente quavis liquida; uti et ante medias  $\beta, \gamma, \delta$ , sequente  $\rho$ ; syllabam brevem perpetuo claudit.

2. Vocalis brevis ante consonantes medias  $\beta, \gamma, \delta$ , sequente quavis liquida præter unicam  $\rho$ , syllabam brevem nunquam terminat, sed sequentium consonarum ope longam semper constituit.

Dawes. Misc. Crit. p. 353.

2. Syllabæ in quibus concurrunt consonantes  $\beta\lambda, \gamma\lambda, \gamma\mu, \gamma\nu, \delta\mu, \delta\nu$ .

Κλύουσα θρήνους, οὐκ ἂν ἐκβάλοι δάκρυ;

Primo θρήνοις, deinde γλήνους conjicit Musgravius. Nihil opus. Præterea γλήνους metrum vitaret. Dawesius canonem paullo temerarius, ut solet, statuit, nullam syllabam a poëta scenico corripì posse, in qua concurrant consonantes  $\beta\lambda, \gamma\lambda, \gamma\mu, \gamma\nu, \delta\mu, \delta\nu$ . Hæc regula, plerumque vera, nonnunquam ab Æschylo, Sophocle, Aristophane, violatur, ab Euripide credo nunquam.

Porson. ad Hec. v. 298.

3. Παρθένον, ἐμῇ τε μητρὶ παρέδωκεν τρέφειν,

cur N finalem in ἐπέκλωσεν, v. 12, et similibus addiderim, nemo nisi qui communi sensu plane careat, requirit. Sed erunt fortasse nonnulli, qui minus necessario hoc factum arbitraturi sint in παρέδωκεν. Rationes igitur semel exponam, nunquam posthac moniturus. Quanquam enim sæpe syllabas natura breves positione producunt Tragici, longe libentius corripunt, adeo ut tria prope exempla correptarum invenias, ubi unum modo extet productarum. Sed hoc genus licentiæ, in verbis scilicet, cum compositis, qualia τέκνον, πάτρος, ceteris longe frequentius est. Rarius multo syllaba produciitur in verbo composito, si in ipsam juncturam cadet, ut in

τολύχρυσος Andr. 2. Eadem parsimonia in augmentis producendis utuntur, ut in ἐπέκλωσεν sup. 12. κεκλήσθαι Sophocl. Elect. 366. Rarior adhuc licentia, ubi præpositio verbo jungitur, ut in ἀπό-προποι, Phœn. 595 (600). Sed ubi verbum in brevem vocalem desinit, eamque duæ consonantes excipiunt, quæ brevem manere patiantur, vix credo exempla indubiæ fidei inveniri posse, in quibus syllaba ista producat. Quod si ea, quæ disputavi, vera sunt, planum est, in fine vocis addendam esse literam, quam addidi.

Porson. ad Orest. v. 64.

#### 4. ICTUUM SIVE ACCENTUUM RATIO A POETIS, ATTICIS SERVATA.

Metra iambica notum est præter iambum, uti et trochaica præter trochæum, pedes recipere tribrachyn, spondeum, dactylum, et anapæstum. In ipsis iambo et trochæo, cum illum syllabæ brevi longa, hunc longæ brevis subjecta constitueret; postulabat rei musicæ necessitas ut accentum longæ sedes determinaret. Spondeus autem, cum ex duabus longis constaret, adeoque ad ictus sedem per se plane esset indifferens, ei autem pes uterque de certis sedibus summa cum comitate cederet; haud levis profecto contumaciæ arguendus veniret, ni in versu iambico iambi, in trochaico trochæi rationem commodus vicissim ac patiens sequeretur. Tribrachys similiter pedi utrique morem gerebat. In metro utique iambico\* in secundum, in trochaico in primam ictum cadere patiebatur. Dactylus denique et anapæstus in utroque metro spondei, utpote cui æquipollerent, ingenio sese accommodabant. Haud dissimiliter in metro anapæstico, cum in ipsius anapæsti ultimam ictus necessario caderet, hujus itidem indoli spondeus, dactylus, et proceleusmaticus obtemperabant. Hinc adeo canon exsurgit:—

*In metris iambicis iambi, spondei, et anapæsti in ultimam, tribrachi et dactyli in mediam: in trochaicis pedis cujusque in primam: in anapæsticis anapæsti et spondei in ultimam, dactyli et proceleusmatici in penultimam, ictus cadit.*

Quod autem in tribrachi, dactyli et proceleusmatici penultima potius quam ultima locum habeat, nihil est ut quisquam miretur;

\* Idcirco particula τε (vel γε) in senario nunquam secunda pedis trisyllabi, et in trochaico versu pedis trisyllabi prima esse potest. Porson's Pref. ad Hec. p. xvi.

Ζεὺς ἀγοραῖός καὶ νίκησάς,  
 Αὐθὶς ἐκεῖθ' ἐν παλιν ὥς ἡμᾶς  
 Ἐλθοῖς στεφανοῖς καταπᾶστος.  
 Ὑμεῖς δ' ἡμῖν προσεχέτε τον νοῦν  
 Τοῖς ἀναπαιστοῖς, ὦ πάντοιδας  
 Ἡδὴ μουσῆς  
 Πειρᾶθεντές καθ' εαυτοὺς.

Anapæstici tetrametri catalectici sive Aristophanei [Nub. 985—.]

Λεξῶ τοινῦν τὴν ἀρχαίαν παιδείαν ὥς διεκείτο  
 Ὅτ' ἐγὼ τὰ δικάια λεγὼν ἠνθούν, καὶ σὺφροσυνὴν νενομίστο.

—Unum porro discentium in commodum libet adjicere. Caveant utique, sedulo caveant, velim, in legendis versibus senariis, ne importunam atque odiosam syllabarum distributionem imitentur, quam Galli hodierni in suis perpetuam servant; hoc est, ne pedes magis dimetiantur quam numerorum harmoniæ gratiæque consulant. Id quod in eos cadere dicendum est, qui efferre solent.

Ηκὼ | νεκρῶν | κευθμῶ | να καὶ | σκοτοῦ | πυλάς,

Aut etiam per dipodia

Ηκὼ νεκρῶν | κευθμῶνα καὶ | σκοτοῦ πυλάς.

Nempe utrovis modo cæsurae venustas et gratiæ tota perit. Hoc incommodum evitaturus aliam sibi scandendi rationem instituit Cl. Bentleius. Ipsum autem audias. “Quare ego jam ab  
 “ ipsa adolescentia in omnibus iambicis præter tetrametrum cata-  
 “ lecticum, de quo postea dicam, aliam mihi scansionis rationem  
 “ institui, per διποδῖαν scilicet τροχαικὴν, hoc modo,

“ Po | ëta dederit | quæ sunt adolescentium :

“ primo semipede quasi subducto et absciso, versu autem in dactylum vel creticum exeunte.” Fateor equidem hanc rationem, ubi cæsura sit πενθημιμερης, satis commodam venire. In cæsura vero ἐφθημιμερὲι secus se res habet. Verbis gratia, si senarium supra descriptum ita dimetiaris,

Η | κω νεκρων κευ | θμωνα και σκο | του πυλας,

ubinam obsecro est decantata cæsurae virtus? Abiit, excessit,

evasit. Tu vero, si me satis audies, eam legendi rationem servabis, ut per seriem iambicam ascendas, usque dum ad cæsuram, sive *πενθήμερη* seu *ἑφθήμερη* perveneris; syllabam autem, quæ cæsuram constituit, tanquam pedis præcedentis jam majoris facti partem enuncies: deinde autem per trochaicam, quam syllaba catalectica claudet, ita descendas, ut ultimus trochæus cum syllaba sequente tanquam pes unus, creticus scilicet, efferatur:

Ἦκῶ | ἰ᾿ ἐκρῶν | κεῦθμῶν ᾗ | καὶ σκῶ | τοῦ πύλας  
 Λιπῶν | ἰν' ᾠδῆς | χωρῖς | ὦκί | σταὶ θεῶν  
 Πολυδῶ | ρῶς ἑκάδης | παῖς γε | γῶς τῆς | Κίσσεῶς.

Observabis autem in versu altero et tertio haberi etiam cæsuram *τρίημιμερη*. Proinde si in his statim post pedem primum cæsura adnuctum seriem trochaicam inchoaveris, nihilo minor evadet numerorum venustas:

Λιπῶν ἰν' | ᾠδῆς | χωρῖς | ὦκί | σταὶ θεῶν  
 Πολυδῶρος | ἐκάδης | παῖς γε | γῶς τῆς Κίσσεως.

Similiter perinde erit ad versus concinnitatem, si vel incisione *ἑφθήμερι* observata legeris,

Προς οἱ | κον ἐν | θυόντας | ἐνάλι | ἄν πλατην,  
 vel *τρίημιμερη*  
 Προς οἶκον | ἐν θυ | νόντας | ἐνάλι | ἄν πλατην.

Dawes. Mis. Crit. p. 343—353.

### 5. In Anapæsticis *συναφεια*.

Nempe dimetri cujuscunque generis continuo carmine per *συναφειαν* decurrunt, usque dum ad versum catalecticum, quo omne systema claudatur, deventum sit. Hanc *συναφειαν* in anapæsticis locum habere primus docuit, non jam, uti ipse ad Hor. Carm. iii. 12, 6, asseverat Cl. Bentleius; sed Terentianus. Is utique pag. 58 [l. 9.] hæc habet:

Ἀπ' ελασσονος αὐτὴν cui nomen indiderunt  
 In nomine sic est δῖο μῆδης: metron αὐτὴν  
 Non versibus istud numero aut pedum coarctant;  
 Sed continuo carmine, quia pedes gemelli  
*ἔνθα* brevibus tot numero jugando longas:

*Idcirco vocari voluerunt συναφειαν.*

*Anapaestica fiunt itidem per συναφειαν.*

Dawes. Mis. Crit. pp. 55, 56.

6.

Tragici nunquam ita senarium disponunt, ut pedes tertius et quartus unam vocem efficiunt.

Porson. ad Hec. 728.

7. *Περὶ* ante vocalem.

Tragici nunquam in senarios, trochaicos, aut, puto, anapaestos legitimos, *περὶ* admittunt ante vocalem, sive in eadem, sive in diversis vocibus. Imo ne in melica quidem verbum vel substantivum hujusmodi compositionis intrare sinunt; raro admodum adjectivum vel adverbium.—Huc adde, quod Tragici, si vocem puram a *περὶ* compositum adhibent, huic vitio per tmesin medentur, ut Bacch. 619. Troad. 561.

Porson. ad Med. 284.

8. *Τί δὲ πλέον; ἤλθον Ἀμφιάρεω γὰρ πρὸς βίαν.*

Eurip. Supp. v. 158.

Instead of *τί δὲ πλέον*, Mr. Porson (Præf. ad Hec. p. 40) silently reads *τί πλεῖον*, which reading Mr. Gaisford has admitted into the text. It is certain, that in Tragic iambics, a monosyllable which is incapable of beginning a verse, as *ἀν, γὰρ, δὲ, μὲν, τε, τις*, is very rarely employed as the second syllable of a tribrach or dactyl. To the best of our knowledge, Æschylus affords no example of this licence, and Sophocles only two:

*Οὐδέποτε γ' οὐδ' ἦν χρῆ με πᾶν παθεῖν κακόν.* Phil. 999.

*Οὐδέποθ' ἐκόντα γ' ὥστε τὴν Τροίαν ἰδεῖν.* Ib. 1392.

Perhaps, however, in these verses *οὐδέποτε* is to be considered as one word, as it is commonly represented. In the remains of Euripides, we have observed the following examples:

- I. Οὐδὲ πάθος, οὐδὲ συμφορὰ θεήλατος. Or. 2.  
 II. Ξυνδεῖ. Τὸ γὰρ ἴσον, νόμιμον ἀνθρώποις ἔφυ. Phœn. 548.  
 III. Εἰ γὰρ ἐπὶ τέρμα, καὶ τὸ πλεόν ἐμῶν κακῶν. Suppl. 368.  
 IV. Οὐδὲ σε φέρειν γ' ἅπασιν Ἑλλησιν κακά. Iph. Aul. 308.  
 The common reading is, Οὐδὲ σε φέρειν δεῖ πᾶσιν.  
 V. Εἰ δέ τι κόρης σῆς θεσφάτων μέτεστί σοι. Ib. 498.  
 VI. Ἄλλ' οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι. Bacch. 192.

The true reading seems to be,

Ἄλλ' οὐχ ὁμοίαν ὁ θεὸς ἂν τιμὴν ἔχοι.

- VII. Ὡστε διὰ τοῦτον τάγάθ' ἀνθρώπους ἔχειν. Ib. 285.  
 Perhaps Διὰ τοῦτον ὥστε.

- VIII. Οὐδέποτ' ἐδόξασ'. Οὐδ' ἐγὼ γὰρ ἤλπισα. Elect. 580.

It may be observed, that in six of these eight verses, as well as in the verse now under consideration, the foot which we consider as licentious is the first foot of the verse.

Elmsley's Review of Markland's Supplices, &c.  
 (Quart. Rev. Vol. vii. No. 14, p. 448.)

—A distinction ought to be made between the Tragic and the Comic poets. When we have a proper opportunity, we will endeavour to demonstrate that Dawes's canon is not so strictly observed by the Comic poets as is commonly imagined. With regard to the Tragic poets, their practice may be conveniently described in the following canon :

*In Tragic iambics, the second syllable of a tribrach or of a dactyl ought not to be either a monosyllable, which is incapable of beginning a verse, or the last syllable of a word.*

Elmsley's Review of Markland's Supplices, &c.  
 (Ibid. p. 462, note.)

### 9. Dorica dialectus in anapæstis.

In anapæstis neque nunquam neque semper Dorica dialecto

utuntur Tragici. Ubi igitur in communi forma MSS. consentiunt, communem formam retinui; ubi codex unus aut alter Dorismum habet, Dorismum restitui.

Porson. ad Hec. 100.

#### 10. De quantitate vocum *ἀνία*, *ἀνῆρ*.

Nomen *ἀνία*, vel *ἀνίη*, plerumque penultimam producit, aliquando corripit, ut in quatuor exemplis a Ruhnkenio Epist. Crit. ii. p. 276 adductis.—Verbum *ἀνιάω* vel *ἀνιάζω*, apud Epicos poëtas secundam plerumque producit, ut et in Soph. Antig. 319. Verbum *ἀνιώ* apud Aristophanem penultimam ter corripit, semel producit Eq. 348.—Semper, nisi fallor, secunda in *ἀνιάρης* ab Euripide et Aristophane corripitur, producitur a Sophocle Antig. 316. Sed ubique tertia syllaba longa est.

Porson. ad Phœn. v. 1334.

Nusquam *ἀνῆρ* priorem producit, nisi ubi *ἀνέρος* in genitivo facit. Cum vero *ἀνέρος* Attici nusquam in senariis, trochaicis, vel anapæsticis usurpent, priorem vocis *ἀνῆρ* semper corripiant necesse est.

Ibid. v. 1670.

#### 11. Ἡμῖν, ἡμῖν.

Solus e tragicis secundam in *ἡμῖν* et *ὑμῖν* corripit Sophocles, monente Porsono Præfat. p. xxxvii. Id in integris fabulis bis et quadragies extra melica fecit. Septies autem necessario produxit ante vocalem; Œd. Tyr. 631, Œd. Col. 826, Trach. 1273, Aj. 689, El. 255. 454. 1381. Quæ omnia emendationis egere suspicari videtur Porsonus. Ego vero casu potius quam consilio factum puto, ut tam raro ancipitem vocalem necessario produceret Noster. Nam simile quid Euripidi accidisse video. Is, ut monuit Porsonus, posteriorem horum pronominum syllabam nusquam corripuit.—Quod ad accentum correptæ formæ attinet, alii *ἡμῖν* et *ὑμῖν*, alii *ἡμῖν* et *ὑμῖν* scribendum arbitrantur. Hanc scripturam adhibuit Aldus in Ajace et Electræ versibus primis 357, dehinc vero *ἡμῖν* et *ὑμῖν*



reperiuntur, extra suspicionem et controversiam posita, ut est illud  
 CEd. Tyr. 993,

*Ἡ ῥητὸν, ἢ οὐ θεμιτὸν ἄλλον εἰδέναι ;*

Hæc ille, cum nihil certius, quam in exemplo isto unico, quod produxit aut producere potuit, legendum esse

*Ἡ ῥητὸν, ἢ οὐχὶ θεμιτὸν —*

Atque hoc tandem ipsi Brunckio suboluit. Postea prodiit ejus editio Tragici ; cujus in loco laudato recte *ἢ οὐχὶ* edidit, et in nota observat, “ H OΥ, MH OΥ apud Atticos poetas semper sunt monosyllaba.”

Pors. Advers. p. 41.

*Journal of Management Studies*, 19(1), 67-80.

**Abstract**

11

**AN**

**INTRODUCTION**

**TO THE PRINCIPAL**

**GREEK TRAGIC AND COMIC METRES**

**IN**

**SCANSION, STRUCTURE, AND ICTUS.**

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**By JAMES. TATE, M.A.**

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THE Introduction here offered to the use of young Students may claim one merit at least, that of being unquestionably the first attempt of the kind. If, with great truth, it be added that on the compilation and composition of the work a large measure of time and painful thought has been bestowed, that will be a farther plea for its candid and liberal reception with all intelligent readers.

The Author is duly aware, that in the plan here (generally) adopted of stating the approved results of the inquiries of others, he has foregone several opportunities to recommend favorite researches and remarks of his own. Plain practical utility has been his leading object: he might else, in developing the present state of metrical knowledge, have interspersed some instructive and even amusing facts in its history and progress up to the present time.

Many things now familiar to young Academics (thanks to the labors of Dawes and Burney and Parr and Porson and Elmsley) were utterly unknown to scholars like Bentley and to Scaliger before him: and though it might seem an ungracious task, it would not be void either of pleasure or of profit to give select specimens of errors in metre and syntax committed by those illustrious men.

If Attic literature is even now in the process of being delivered from one of its greatest pests, the *emendandi scabies*, nothing could better illustrate the value of those critical labors by which the deliverance has been so far achieved, than to exhibit scholars, otherwise so justly eminent, wasting their fine talents and erudition on emendations crude and unprofitable, which in the present day could not possibly be hazarded.

16 May, 1827.

R. S. Y.

Richmond School,  
Yorkshire?

AN

# INTRODUCTION

TO THE PRINCIPAL

## GREEK TRAGIC AND COMIC METRES

IN SCANSION, STRUCTURE, AND ICTUS.

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**T**HE principal verses of a regular kind are Iambic, Trochaic, and Anapestic.

The Scansion in all of them is by dipodias or sets of two feet. Each set is called a Metre.

The structure of verse is such a division of each line by the words composing it, as forms a movement most agreeable to the ear.

The metrical ictus, occurring twice in each dipodia, seems to have struck the ear in pairs, being more strongly marked in the one place than in the other. Accordingly, each pair was once marked by the percussion of the musician's foot. *Pede ter percusso* is Horace's phrase when speaking of what is called Iambic Trimeter.

I. The Iambic Trimeter Acatalectic, (i. e. consisting of three entire Metres,) as used by the Tragic writers, may have in every place an Iambus, or, as equivalent, a Tribrach in every place but the last; in the odd places, 1st. 3d. and 5th., it may have a Spondee, or, as equivalent, in the 1st. and 3d. a Dactyl, in the 1st. only it may have an Anapest.

### A Table of the Tragic Trimeter.

1	2	3	4	5	6
∪ — ∪ ∪	∪ — ∪ ∪	∪ — ∪ ∪	∪ — ∪ ∪	∪ — ∪ ∪	∪ — ∪ ∪
— — — ∪	— — — ∪	— — — ∪	— — — ∪	— — — ∪	— — — ∪

Verses containing pure Iambi (*a*), Tribrachs in 1st. 2d. 3d. 4th. and 5th. places (*b, c, d, e, f*), Spondees in 1st. 3d. and 5th. (*g*), Dactyls in 1st. and 3d. (*h, i*), Anapest in 1st. (*j*), are given by Gaisford in his *Hephæstion*, p. 241., or may be found in the following lines of the *Œd. R.*: *a*, 8; *b, c, d, e, f*, 112, 26, 568, 826, 1496; *g*, 30; *h, i*, 270, 257; *j*, 18.

II. The last syllable in each verse appears to be indifferently short or long: and even where one line ends with a short vowel, a vowel is often found at the beginning of the next, as in *Œd. R. vv.* 2, 3; 6, 7; 7, 8.

Sometimes, however, one verse with its final vowel elided passes by scansion into the next, as *Œd. Col. vv.* 1164, 5.

σοὶ φασὶν αὐτὸν ἐς λόγους ἐλθεῖν μολόντ'  
 αἰτεῖν, ἀπελθεῖν τ' ἀσφαλῶς τῆς δεῦρ' ὁδοῦ.

The case is thus restricted by Porson, ad *Med.* 510. *Vocalis in fine versus elidi non potest, nisi syllaba longa præcedat.* (On this curious subject consult Herman. *Elementa Doctrinæ Metricæ*, Lips. 1816. Glasg. 1817. pp. 36 = 22, 3.)

III. Besides the initial Anapest of common words, (restricted however as below,<sup>1</sup>) for the introduction of certain proper names, the Anapest is admitted also into the 2d. 3d. 4th. and 5th. places of the verse.

(2d.) *S. Theb.* 543. παῖς Παρθενοπαῖος Ἀρκάς· ὁ δὲ τοιόσδ' ἀνὴρ.

(3d.) *Œd. Col.* 1317. τέταρτον Ἰππομέδοντ' ἀπέστειλεν πατήρ.

(4th.) *Œd. R.* 285. μάλιστα Φοῖβῳ Τειρεσίαν, παρ' οὗ τις ἄν.

(5th.) *Antig.* 11. ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων.

<sup>1</sup> This Anapest in the Tragic is generally included in the same word; except where the line begins either with an article or with a preposition followed immediately by its case. Monk, *Mus. Crit.* i. p. 63.

In all these the two short syllables of the Anapest are inclosed betwixt two longs in the same word, and show the strongest as well as the most frequent case for the admission of such a licence. (The nature of this licence will be considered in a Note (B) on the admission of Anapests into the Iambic verse of Comedy.)

The few instances where the proper name begins with an Anapest, as *Μενέλαος, Πριάμον*, &c. might easily by a different position come into the verse like other words similarly constituted. Elmsley, in his celebrated critique on Porson's *Hecuba*, Ed. 1808, considers all such cases as corrupt. Vid. *Edinburgh Review*, Vol. XIX. p. 69.—Porson's judgment seems to lean the other way.—At all events, the whole Anapest must be contained in the same word. Vide *Hecub. Porsoni*, Londin. 1808. p. xxiii. = p. 18. *Euripid. Porsoni a Scholefield*, Cantabr. 1826. To these editions only any references hereafter will be regularly made.

#### IV. *The Comic Trimeter,*

besides the initial Anapest which it takes with less restriction, admits the Anapest in all the other places but the last: it admits also the Dactyl in 5th.

Vesp. 979. *κατάβα, κατάβα, | κατάβα, κατάβα, | καταβήσομαι.*

Plut. 55. *πυθολίμεθ' ἂν | τὸν χρησμόν ἡ|μῶν ὅτι νοεῖ.*

In the resolved or trisyllabic feet, one limitation obtains: the concurrence of — ∪ ∪ or ∪ ∪ ∪ and ∪ ∪ — in that order never takes place. The necessity for this will hereafter be seen.

#### *A Table of Scansion for the Trimeter both Tragic and Comic.*

1	2	3	4	5	6
∪ —	∪ —	∪ —	∪ —	∪ —	∪ —
∪ ∪	∪ ∪	∪ ∪	∪ ∪	∪ ∪	∪ ∪
— —		— —		— —	
— ∪		— ∪			
∪ —					
Proprii	∪ —	∪ —	∪ —	∪ —	Nominis
Apud					
	∪ —	∪ —	∪ —	— ∪	Comicos.
				∪ —	

**V. The structure of the Iambic Trimeter is decidedly Trochaic.**

1. The two principal divisions of this verse, which give the Trochaic movement to the ear, and continue it more or less to the close, take place after two feet and a half (M), or after three feet and a half (N), with the technical name of *Cæsura*. One or other of these divisions may be considered as generally necessary to the just constitution of the verse, the form M however being more frequent than the form N, nearly as four to one :

(M.) Œd. R. 2. *τίνας ποθ' ἔδρας | τάσδε μοι θαάξετε,*

(N.) ——— 3. *ικτηρίους κλάδοισιν | ἐξεστεμμένοι ;*

The four cases of the *Cæsura* (M) and the eight cases of the *Cæsura* (N), as exemplified by Porson, may be found in the *Suppl. ad Præfat.* pp. xxvi, xxvii = 21, 22. or in Maltby's *Lexicon Græco-Prosodiacum*, (1824.) p. xxxiii.

2. The two minor divisions, which give or continue the Trochaic movement, occur after the first foot and a half (L) and before the last foot and a half (R) of the verse :

(L.) Œd. R. 120. *τὸ ποῖον ; | ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν,*

(R.) ——— 121. *ἀρχὴν βραχεῖαν εἰ λάβοιμεν | ἐλπίδος.*

The former of these divisions (L), though not necessary, is always agreeable. The latter (R), requiring ∪- and rejecting -- in 5th., takes place not only in such a simple structure of words as that above given, but under circumstances more complex, which will be explained in note (A) below, on the Cretic Termination.

3. The following line may serve to exhibit all the divisions connected with the structure of the verse :

(L) (M) (N) (R)

Œd. R. 81. *σωτήρι | βαίη | λαμπρὸς | ὥσπερ | ὄμματι.*

**VI. When the line is divided in medio versu with the elision of a short vowel in the same word, or in the little words added to it, such as δέ, μέ, σέ, γέ, τέ, that division is called by Porson the *quasi-cæsura*, p. xxvii = 22.**

Aj. Fl. 435. *τὰ πρῶτα καλλιστεῖ' | ἀριστεύσας στρατοῦ.*

Hecub. 387. *κεντεῖτε, μὴ φείδεσθ' | ἐγὼ ἴτεκον Πάριν.*

Verses of this formation Elmsley ingeniously defends, by an hypothesis that the vowel causing the elision might be treated as appertaining to the precedent word, and be so pronounced as to



produce a kind of hepthemimeral cæsure (in this treatise marked by the letter N) :

τὰ πρῶτα καλλιστεῖα | ῥιστεύσας στρατοῦ.

Vid. Notes on the Ajax, Mus. Crit. i. p. 477.

VII. Several instances, however, are found of the line divided in medio versu without any such elision, a worse structure still.

Aj. Fl. 1091. Μενέλαε, | μὴ γνώμας | ὑποστήσας | σοφάς.

Pers. 509 = 515. Θρήκην | περάσαντες | μόγῃς | πολλῷ πόνῳ.

On this latter verse vid. the Note of Blomfield, and Herman's remark in the work already quoted, p. 110 = 70.

VIII. But though the verse sometimes does occur with its 3d. and 4th. feet constructed as in the instances above, yet there is a structure of the words which the Tragic writers never admit; that structure which divides the line by the dipodias of scansion like the artificial verse preserved by Athenæus :

Σὲ τὸν βόλοις | νιφοκτύποις | δυσχείμερον.

The following line, scarcely less objectionable as it stood in the former editions of Æschylus, Pers. 501 = 507.

Στρατὸς περᾶ | κρυσταλλοπῆγα | διὰ πόρον,

has been corrected by an easy transposition :

Κρυσταλλοπῆγα | διὰ πόρον στρατὸς περᾶ.

Vide Porson, u. s. pp. xxix, xxx = 24, 25.

## IX. *The Structure of the Comic Trimeter*

1. frequently admits such lines as are divided in medio versu without the quasi-cæsure, and, though somewhat rarely, such also as comprehend the 3d. and 4th. feet in one word, like those given in Ch. VIII.

2. It readily admits also a Spondee in the 5th. foot without any regard to the law of Cretic termination, as

Plut. 2. Δοῦλον γενέσθαι παραφρονοῦντος | δεσπότην.

— 29. Κακῶς ἔπραττον καὶ πένης ἦν. | Οἶδά τοι.

— 63. Δέχου τὸν ἄνδρα καὶ τὸν ὄρνιν | τοῦ θεοῦ.

3. And even when a Dactyl occupies the 5th. foot, the modes of

concluding the verse which usually occur, are those most directly unlike to the Tragic conclusion : as

Plut. 55. *πυθείμεθ' ἀντὸν χρησμόν ἡμῶν, | ὅ τι νοεῖ.*

while forms of this kind are comparatively rare :

Plut. 823. *Ἐνδον μένειν ἦν· ἔδακνε γὰρ | τὰ βλέφαρά μου.*

— 1149. *Ἐπεὶ' ἀπολιπὼν τοὺς θεοὺς | ἐνθάδε μένει;*

### X. 1. *The Iambic Tetrameter Catalectic,*

peculiar to Comedy, consists of eight feet all but a syllable; or may be considered as two dimeters, of which the first is complete in the technical measure, the second is one syllable short of it.

The tetrameter line, apparently in this dimension most harmonious, is said to have its second dimeter catalectic to its first: the same mode of speaking, and from the same cause, prevails as to Trochaic and Anapestic tetrameters.

The table of scansion below, exhibiting all the admissible feet, is drawn up in every point agreeably to Porson's account of the feet separately allowable ; except that Elmsley's plea for the admission (but very rarely) of  $\cup\cup$ — of a common word in 4th. is here received as legitimate. See his able argument on that question, *Edin. Rev.* u. s. p. 84.

2. In the resolved or trisyllabic feet one restriction obtains; that the concurrence of the feet — $\cup\cup$  or  $\cup\cup\cup$  and  $\cup\cup$ — in that order never takes place ; a rule which even in the freer construction of the Trimeter (Ch. IV.) is always strictly observed from its essential necessity.

1.	2.	3.	4.	5.	6.	7.	8.
$\cup$ —	$\cup$ —	$\cup$ —	$\cup$ —	$\cup$ —	$\cup$ —	$\cup$ —	—
$\cup\cup$	$\cup\cup$	$\cup\cup$	$\cup\cup$	$\cup\cup$	$\cup\cup$		$\cup$
— —		— —		— —			
— $\cup$		— $\cup$		— $\cup$			
$\cup$ —	$\cup$ —	$\cup$ —		$\cup$ —	$\cup$ —		
		(P.E. $\cup$ —		recipit.)			
		Proprii $\cup$ —		Nominis		$\cup$ —	

XI. From the first appearance of the scansional table here exhibited, might it be supposed that the varieties of this verse would

be exceedingly numerous. Two considerations, however, for which we are indebted to the acuteness and diligence of Elmsley, show sufficient cause why the actual number of those varieties is comparatively small.

1. "All the trisyllabic feet which are admissible into Comic Iambics, are employed with much greater moderation in the catalectic tetrameters than in the common trimeters." Ed. Rev. u. s. p. 83.

2. "The Comic Poets admit Anapests more willingly and frequently into 1st. 3d. and 5th. places, than into the 2d. 4th. and 6th. of the tetrameter." Ed. Rev. u. s. p. 87.

XII. In the verses quoted below from Porson (xliii. = 38) examples of the less usual feet will be found, of (a)  $\sim$  in 4th. of (b)  $\sim$  in 6th. and of (c) and (d)  $\sim$  *proprii nominis* in 4th. and 7th.

The  $\sim$  (e) of a common word in 4th. is given in deference to the judgment of Elmsley (Nub. 1059.):

(a.) *πρώτιστα μὲν γὰρ ἓνα γε τινὰ καθεῖσεν ἐγκαλύψας.*

(b.) *οὐκ ἦττον ἢ νῦν οἱ λαλοῦντες. ἡλίθιος γὰρ ἦσθα.*

(c.) *Αχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς.*

(d.) *Εγένετο, Μεγαλίκπας ποιῶν, Φαίδρας τε, Πηνελόπην δέ.*

(e.) *Πολλοῖς ὁ γοῦν Πηλεὺς ἔλαβεν διὰ τοῦτο τὴν μάχαιραν.*

XIII. The structure generally agrees with the scansion, and divides the verse into two dimeters. In the Plutus, those lines which have this division, are to those lines which divide the verse in the middle of a word or after an article &c. nearly as four to one:

Plut. 257, 8. *οὐκοῦν ὀρᾶς ὀρμωμένους | ἡμᾶς πάλαι προθύμως,*  
*ὥς εἰκὸς ἐστὶν ἀσθενεῖς | γέροντας ἄνδρας ἤδη.*

— 284, 5. *Αλλ' οὐκέτ' ἂν κρύψαιμι· τὸν | Πλοῦτον γὰρ, ὃ ἄνδρες,*  
*ἤκει*

*ἄγων ὁ δεσπότης, ὃς ὑμᾶς πλουσίους ποήσει.*

And very often the verse is even so constructed as to give a succession of Iambic dipodias separately heard:

Plut. 253, 4. *Ω πολλὰ δὴ | τῷ δεσπότη | ταῦτόν θύμον | φαγόντες,*  
*ἄνδρες φίλοι | καὶ δημόται | καὶ τοῦ πονεῖν | ἐρασταί.*

After these pleasing specimens of the long Iambic, it is proper

to state that the comedy from which they are taken exhibits in all respects a smoothness and regularity of versification unknown to the earlier plays of Aristophanes. (Elmsley, u. s. p. 83.)

N.B. Of the nature of that licence which admits the Anapest, whether more or less frequently, into any place of the comic verse but the last, some account may be reasonably demanded. A probable solution of the difficulty will be offered in the note (B) subjoined.

#### XIV. *The Trochaic Tetrameter Catalectic of Tragedy*

consists of eight feet all but a syllable, or may be considered as made up of two dimeters, of which the second is catalectic (vide X. 1.) to the first.

Its separate feet are shown in the scansional table below; and the Dactyl of a proper name, admissible only in certain places, is marked by the letters P. N.

	1	2	3	4	5	6	7	8
	— ◡	— ◡	— ◡	— ◡	— ◡	— ◡	— ◡	—
	◡ ◡	◡ ◡	◡ ◡	◡ ◡	◡ ◡	◡ ◡	◡ ◡	◡
		— —		— —		— —		
		◡ —		◡ —		◡ —		
P.N.	— ◡	— ◡	— ◡		— ◡	— ◡		

The Dactyl of a proper name is admitted chiefly where its two short syllables are inclosed between two longs in the same word; very rarely where the word begins with them; under other circumstances, never.

Iph. A. 1331. πάντες Ἕλληνες. στρατὸς δὲ | Μυρμιδόνων οὐ σοι παρῆν;  
Orest. 1549. Εὐγγονόν τ' ἐμὴν, Πυλάδην τε | τὸν τάδε ξυνδρῶντά μοι.

On the Dactyl or Anapest of proper names in the Trochaic or Iambic (III.) verse of Tragedy a suggestion will be offered in the note (B) below.

In the two following lines will be found specimens of the pure Trochaic verse and of the Trochaic Spondee in all its places:

Phaen. 631. ἀντιτάξομαι κτενῶν σε. | κάμὲ τοῦδ' ἔρως ἔχει.

— 609. κομπὸς εἶ, σπονδαῖς πεποιθὺς, | αἶ σε σώζουσιν θανεῖν.

1. As to scansion, one limitation only obtains, that — — (or ◡ ◡) in 6th. never precedes ◡ ◡ in 7th. Even in comedy, a verse like the following is exceedingly rare: (R. P. xlviii.=43.)

Οὔτε γὰρ ναυαγὸς, ἂν μὴ | γῆς λάβηται φερόμενος.

whereas of ~ or ~ in 6th. preceding ~ in 7th. instances in Tragic verse are not at all uncommon. (The following line exhibits also ~ in 1st. and 5th.)

Phœn. 618. *Ἀνόσιος πέφυκας. ἀλλ' οὐ | πατρίδος, ὥς σὺ, πολέμιος.*

2. In structure, the most important point is this ; that the first dimeter is divided from the second after some word which allows a pause in the sense; not after a preposition, for instance, or article belonging in syntax to the second dimeter. (The following lines exhibit also ~ in 2nd and 6th.)

Orest. 787. *ὥς νιν ἱκετεύσω με σῶσαι. | τό γε δίκαιον ᾧδ' ἔχει.*

Phœn. 621. *καὶ σὺ, μήτηρ; οὐ θέμις σοι | μητρὸς ὀνομάζειν κάρα.*

3. If the first dipodia of the verse is contained in entire words, (and so as to be followed at least by a slight break of the sense,) the second foot is a Trochee (or may be a Tribrach) :

Phœn. 636. *ὥς ἄτιμος, | οἰκτρὰ πάσχων, ἐξελαύνομαι χθονός.*

Orest. 788. *μητέρος δὲ | μηδ' ἴδοιμι μνῆμα. πολεμῖα γὰρ ἦν.*

Bacch. 585=629. *κἄθ' ὃ Βρόμιος, | ὥς ἔμοιγε φαίνεται, δόξαν λέγω.*

This nicety of structure in the long Trochaic of Tragedy was first discovered by Professor Porson : not an idea of such a canon seems ever to have been hinted before. Vid. Kidd's Tracts and Misc. Criticisms of Porson, p. 197.—Class. Journ. No. XLV. pp. 166, 7.—Maltby's Lexicon Græco-Prosodiacum, p. lxvii.

In the following lines, apparently exceptions to the rule, the true sense marks the true structure also :

Orest. 1523. *πανταχοῦ | ἔην ἡδὺ μᾶλλον ἢ θανεῖν τοῖς σώφροσιν.*

Here *πανταχοῦ* belongs to the whole sentence, and not to *ἔην* exclusively.

Iph. Aul. 1318. *τόν γε τῆς θεᾶς παῖδα, | τέκνον, ᾧ γε δεῦρ' ἐλήλυθας.*

Here no pause of sense takes place after *θεᾶς*, (which read as a monosyllable,) but the words from *τόν* to *παῖδα* are inclosed as it were in a vinculum of syntax.

The two following verses, the first with an enclitic after the four initial syllables, the second with such a word as is always subjoined to other words, have their natural division after the fifth syllable, and all is correct accordingly :

Iph. Aul. 1354. *καθθανεῖν μέν μοι | δέδοκται τοῦτο δ' αὐτὸ βούλομαι.*

—— 897. *ἀλλ' ἐκλήθης γοῦν | ταλαίνης παρθένου φίλος πόσις.*

Nor does the following verse,

Orest. 794. *τοῦτ' ἐκεῖνο κτᾶσθ' ἐταίρους, μὴ τὸ συγγενὲς μόνον,*

Septem Euripides in Hippolyt. 1361=1358.

πρόσφορά μ' αἶρετε, σύντονα δ' ἔλκετε  
τὸν κακοδαίμονα, καὶ κατάρατον  
πατρὸς ἀμπλακίαις.

Herman. p. 377=240.)

5. Very rarely, and perhaps not agreeably in general, the Spondee is found to precede the Dactyl: of the two following instances, the first presents the more objectionable form; the second, succeeded by a Dactyl and Spondee, can hardly be said to offend at all:

Androm. 1228=1204. δαίμων ὅδε τις, | λευκὴν αἰθέρα  
πορθμενόμενος, | . . . . .

Iph. A. 161=159. θνητῶν δ' ὄλβιος | εἰς τέλος οὐδεὶς.

On this curious subject, in all its minutiae, vide the acute and diligent Elmsley, ad Med. v. 1050. note g, and Œd. Colon. v. 1766.

6. The Dactyl, when in any way it precedes the Anapest, appears to be considered by metrical scholars as a case of great awkwardness and difficulty. The following statement, reprinted with a few verbal alterations from the Museum Criticum (vol. I. p. 333.), may suffice perhaps for all practical purposes.

The concurrence of Dactyl with Anapest in that order, is not very often found betwixt one dimeter and another.

Electr. Eurip. 1320, 1. ξύγγονε φίλτατε  
διὰ γὰρ Ζευγνῦσ' ἡμᾶς πατρίων.

(vid. S. Theb. vv. 827, 8. 865, 6. for two more instances.)

The combination is very rare, where one dipodia closes with a Dactyl and the next begins with an Anapest, thus:

Electr. Eurip. 1317. θάρσει Παλλάδος | ὁσὶαν ἤξεις  
πόλιν· ἀλλ' ἀνέχον.

Hecub. 144. Ἴζ' Αἰγαμέμνονος | ἱκέτις γονάτων.

Within the same dipodia, we may venture to assert, that such a combination never takes place.

7. Thus far of the Anapestic Dimeter, when the first dipodia, as most usually it does, ends with a word:

This, however, is not always the case; and of such verses as want that division, those are the most frequent and the most pleasing also, which have the first dipodia after an Anapest (some-

times after a Spondee) overflowing into the second, with the movement Anapestic throughout.

Agam. 52. πτερύγων ἐρετμοῖσιν | ἐρεσσόμενοι.

— 794=766. καὶ ξυγχαίρουσιν | ὁμοιοπρεπεῖς.

(vide Gaisford, Hephæst. pp. 279, 80. Maltby, Lex. Græco-Pros. pp. xxviii, xxix. for a large collection of miscellaneous examples.)

The following rare, perhaps singular, instance,

Prom. V. 172=179. καὶ μ' οὔτε | μελιγλώσσοις πειθοῦς, comes recommended at least by the uniform movement: whereas this line, if the reading be correct, from the Hippolytus,

v. 1376=1357. τίς ἐφέστηκ' ἐνδεξία πλευροῖς;

within the same word, ἐνδεξία, suffers the transition from Anapestic movement to Dactylic; a transition perhaps not entirely illegitimate, but one of the very rarest occurrence.

In the second line of those quoted below, the structure, though exceedingly rare, is recommended by the continuity of Dactylic feet before and after it:

Agamem. 1557=1504. . . . τὴν πολυκλαύτην

Ἰφιγένειαν | ἄναξια δράσας,

ἄξια πάσχων, κ. τ. λ.

8. The synaphea (or συνάφεια), that property of the Anapestic system which Bentley first demonstrated, is neither more nor less than *continuous scansion*: that is, scansion continued with strict exactness from the first syllable to the very last, but not including the last itself, as that syllable, and only that in the whole system, may be long or short indifferently.

In this species of verse one hiatus alone is permitted, in the case of a final diphthong or long vowel so placed as to form a short syllable. The following instances may serve (Herman. p. 373=237.):

Pers. 39. καὶ ἐλαιοβάται ναῶν ἐρέται.

— 548. ποθέουσαι ἰδεῖν ἀρτιζυγίαν.

— 60. οἴχεται ἀνδρῶν.

Hecub. 123. τὼ Θεσείδα δ', ὅζω Αθηνῶν.

With this point of prosody premised, two passages may suffice to exemplify the synaphea:

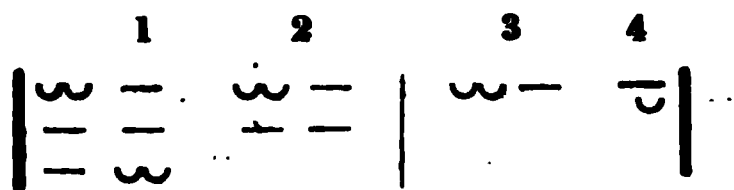
Prom. V. 199, 200. *eis árthmòn émoì καὶ φιλότητα  
σπεύδων σπεύδοντί ποθ' ἤξει.*

The last syllable of v. 199. becomes long from the short vowel α being united with the consonants σπ at the beginning of v. 200. Had a single consonant, or any pair of consonants like πρ, πλ, &c. followed in v. 200. the last syllable of v. 199. would have been short, in violation of the metre.

Again, Med. 161, 2. *ὦ μεγάλα Θέμι καὶ πότνι' Ἀρτεμι,  
λεύσσεθ' ἃ πάσχω, . . . .*

If after v. 161, ending with a short vowel, any vowel whatever had followed in v. 162, that would have violated the law of hiatus, observed in these verses. And if a double consonant, or any pair of consonants like κτ, σπ, δμ, μν, &c. had followed in v. 162. Ἀρτεμι, necessarily combined with those consonants, would have formed the Pes Creticus, and not the Dactyl required. But λεύσσω follows with λ initial, and all is correct.

9. The Versus Parœmiacus hath its table of scansion as follows :



One limitation as to the concurring feet obtains ; that — ˘ in 1st. never precedes ˘ — in 2nd.

10. While in the common dimeter, as must have already appeared, those dipodias form the most pleasing verse which end in entire words ; the Parœmiac comes most agreeably to the ear, when it presents the latter hemistich of a Dactylic hexameter, as

Prom. V. 164. *ἐχθροῖς ἐπίχαρτα πέπονθα.*

But sometimes that line (with the restriction §. 9.) admits the Dactyl in 1st.

Med. 1085. *οὐκ ἀπόμουσον τὸ γυναικῶν.*

(vide Museum Criticum, V. i. pp. 328, 9. 332, 3.)

## XVII. *The Anapestic Tetrameter Catalectic,*

peculiar to comedy, consists of eight feet all but a syllable; or may be considered as made up of two dimeters, of which



the second is catalectic to the first. Its scansional table is given below :

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140	141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160	161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180	181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200	201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220	221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240	241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260	261	262	263	264	265	266	267	268	269	270	271	272	273	274	275	276	277	278	279	280	281	282	283	284	285	286	287	288	289	290	291	292	293	294	295	296	297	298	299	300	301	302	303	304	305	306	307	308	309	310	311	312	313	314	315	316	317	318	319	320	321	322	323	324	325	326	327	328	329	330	331	332	333	334	335	336	337	338	339	340	341	342	343	344	345	346	347	348	349	350	351	352	353	354	355	356	357	358	359	360	361	362	363	364	365	366	367	368	369	370	371	372	373	374	375	376	377	378	379	380	381	382	383	384	385	386	387	388	389	390	391	392	393	394	395	396	397	398	399	400	401	402	403	404	405	406	407	408	409	410	411	412	413	414	415	416	417	418	419	420	421	422	423	424	425	426	427	428	429	430	431	432	433	434	435	436	437	438	439	440	441	442	443	444	445	446	447	448	449	450	451	452	453	454	455	456	457	458	459	460	461	462	463	464	465	466	467	468	469	470	471	472	473	474	475	476	477	478	479	480	481	482	483	484	485	486	487	488	489	490	491	492	493	494	495	496	497	498	499	500	501	502	503	504	505	506	507	508	509	510	511	512	513	514	515	516	517	518	519	520	521	522	523	524	525	526	527	528	529	530	531	532	533	534	535	536	537	538	539	540	541	542	543	544	545	546	547	548	549	550	551	552	553	554	555	556	557	558	559	560	561	562	563	564	565	566	567	568	569	570	571	572	573	574	575	576	577	578	579	580	581	582	583	584	585	586	587	588	589	590	591	592	593	594	595	596	597	598	599	600	601	602	603	604	605	606	607	608	609	610	611	612	613	614	615	616	617	618	619	620	621	622	623	624	625	626	627	628	629	630	631	632	633	634	635	636	637	638	639	640	641	642	643	644	645	646	647	648	649	650	651	652	653	654	655	656	657	658	659	660	661	662	663	664	665	666	667	668	669	670	671	672	673	674	675	676	677	678	679	680	681	682	683	684	685	686	687	688	689	690	691	692	693	694	695	696	697	698	699	700	701	702	703	704	705	706	707	708	709	710	711	712	713	714	715	716	717	718	719	720	721	722	723	724	725	726	727	728	729	730	731	732	733	734	735	736	737	738	739	740	741	742	743	744	745	746	747	748	749	750	751	752	753	754	755	756	757	758	759	760	761	762	763	764	765	766	767	768	769	770	771	772	773	774	775	776	777	778	779	780	781	782	783	784	785	786	787	788	789	790	791	792	793	794	795	796	797	798	799	800	801	802	803	804	805	806	807	808	809	810	811	812	813	814	815	816	817	818	819	820	821	822	823	824	825	826	827	828	829	830	831	832	833	834	835	836	837	838	839	840	841	842	843	844	845	846	847	848	849	850	851	852	853	854	855	856	857	858	859	860	861	862	863	864	865	866	867	868	869	870	871	872	873	874	875	876	877	878	879	880	881	882	883	884	885	886	887	888	889	890	891	892	893	894	895	896	897	898	899	900	901	902	903	904	905	906	907	908	909	910	911	912	913	914	915	916	917	918	919	920	921	922	923	924	925	926	927	928	929	930	931	932	933	934	935	936	937	938	939	940	941	942	943	944	945	946	947	948	949	950	951	952	953	954	955	956	957	958	959	960	961	962	963	964	965	966	967	968	969	970	971	972	973	974	975	976	977	978	979	980	981	982	983	984	985	986	987	988	989	990	991	992	993	994	995	996	997	998	999	1000	1001	1002	1003	1004	1005	1006	1007	1008	1009	1010	1011	1012	1013	1014	1015	1016	1017	1018	1019	1020	1021	1022	1023	1024	1025	1026	1027	1028	1029	1030	1031	1032	1033	1034	1035	1036	1037	1038	1039	1040	1041	1042	1043	1044	1045	1046	1047	1048	1049	1050	1051	1052	1053	1054	1055	1056	1057	1058	1059	1060	1061	1062	1063	1064	1065	1066	1067	1068	1069	1070	1071	1072	1073	1074	1075	1076	1077	1078	1079	1080	1081	1082	1083	1084	1085	1086	1087	1088	1089	1090	1091	1092	1093	1094	1095	1096	1097	1098	1099	1100	1101	1102	1103	1104	1105	1106	1107	1108	1109	1110	1111	1112	1113	1114	1115	1116	1117	1118	1119	1120	1121	1122	1123	1124	1125	1126	1127	1128	1129	1130	1131	1132	1133	1134	1135	1136	1137	1138	1139	1140	1141	1142	1143	1144	1145	1146	1147	1148	1149	1150	1151	1152	1153	1154	1155	1156	1157	1158	1159	1160	1161	1162	1163	1164	1165	1166	1167	1168	1169	1170	1171	1172	1173	1174	1175	1176	1177	1178	1179	1180	1181	1182	1183	1184	1185	1186	1187	1188	1189	1190	1191	1192	1193	1194	1195	1196	1197	1198	1199	1200	1201	1202	1203	1204	1205	1206	1207	1208	1209	1210	1211	1212	1213	1214	1215	1216	1217	1218	1219	1220	1221	12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XVIII. *The Ictus Metricus.*

1. The metrical ictus has been briefly explained at the beginning of this Introduction. Its application to the natural feet in Anapestic verse is quite clear and perspicuous: the ictus falls on the last syllable of the  $\cup \cup \text{—}$  and its companion  $\text{— —}$ , and on the first of the  $\text{—} \cup \cup$  and its accompanying  $\text{— —}$ .

First, in a line of pure Anapests, all but one Spondee in 5th. which there seems to predominate :

Aves 503. οβολον<sup>|</sup> κατεβροχθισα<sup>||</sup>, κατα<sup>|</sup> κενον<sup>||</sup> τον θυλακον<sup>|</sup> οικαδ' αφειλκον<sup>||</sup>.

Secondly, in a line of Anapests and Spondees :

Plutus 536. και παιδαριων<sup>|</sup> υποπεινωντων<sup>||</sup> και γραϊδιων<sup>|</sup> κολουρτον<sup>||</sup> ;

Thirdly, in a line with Dactyls and Spondees in the first dimeter :

Ibid. 575. αλλα φλναρεις<sup>|</sup> και πτερυγιζεις<sup>||</sup>. και πως φευγουσι<sup>|</sup> σε παντες<sup>||</sup>;

Fourthly, in lines of mixed movement Anapestic and Dactylic :

Ibid. 508. δυο πρεσβυτα<sup>|</sup> ξυνθιασωτα<sup>||</sup> του ληρειν<sup>|</sup> και παραπαιειν<sup>||</sup>.

529. ουτε μυροισιν<sup>|</sup> μυρισαι<sup>||</sup> στακτοις<sup>|</sup>, οποταν<sup>|</sup> νυμφην<sup>||</sup> αγαγησθον<sup>|</sup>.

2. After this, the ictuation of the short Anapestic of Tragedy is very simple. Med. 129, 30. μειζους<sup>|</sup> δ' ατας<sup>||</sup>, οταν<sup>|</sup> οργισθη<sup>||</sup>

δαιμων<sup>|</sup>, οικois<sup>||</sup> απεδωκεν<sup>|</sup>.

Ibid. 1080-85. (with  $\text{—} \cup \cup$  in 1st. of the Paremiac).

. . . αλλα<sup>|</sup> γαρ<sup>||</sup> εστιν<sup>|</sup>  
 μουσα<sup>|</sup> και ημιν<sup>||</sup>, η<sup>|</sup> προσομιλει<sup>||</sup>  
 σοφιας<sup>|</sup> ενεκεν<sup>||</sup>· πασαισι<sup>|</sup> μεν ου<sup>||</sup>·  
 παυρον<sup>|</sup> γαρ<sup>||</sup> δη<sup>|</sup> γενοσ<sup>|</sup> εν<sup>|</sup> πολλαις<sup>||</sup>  
 ευροις<sup>|</sup> αν<sup>||</sup> ισως<sup>|</sup>  
 ουκ<sup>|</sup> απομouσον<sup>||</sup> το<sup>|</sup> γυναικων<sup>|</sup>.

3. Of course, we are not ignorant that Dawes has given a different ictuation to the Dactylic parts of Anapestic verse so called.

Assuming that the Anapestic movement is necessarily kept up through the whole system, to preserve that uniformity he lays the ictus on the middle syllable of the Dactyl,  $\text{—} \cup \cup$ , and on the second

of the Spondee,  $\text{--} \text{--}$  (Miscell. Crit. pp. 189. 192=344. 348. of Kidd's edition.) Five lines marked by himself may suffice to show his mode of ictuation in the Dactylic dipodias:

Equit. 496. Ἀλλ' ἴθι χαιρῶν, καὶ πράξειας  
κατὰ νοῦν τὸν ἐμὸν· καὶ σὲ φυλαττοὶ  
Ζεὺς ἀγοραῖος· καὶ νικῆσας  
αὖθις ἐκείθεν παλιν ὥς ἡμᾶς  
ἐλθοῖς στεφανοῖς καταπάστος.

No Scholar since that day appears to have discussed Dawes's account of this matter, much less to have approved and defended it. With great reluctance one dissents from so masterly a critic, whose contributions to metrical knowledge can never be estimated too highly: but much careful thought bestowed on the subject has led to that very different result, which is here (XVIII. 1.) and above (XVI. 1.) candidly stated, and not without some confidence proposed as the plain and practical truth.

4. In the ictus of Trochaic and in that of Iambic verse, which for the greater clearness, as will be seen, are taken in that order, there is no doubt or difficulty; so long as the simple feet, and the Spondees when paired with one or the other, alone are concerned.

Every Trochee has the ictus on its first, every Iambus on its second syllable; and the Spondee, as it is Trochaic or Iambic, is marked accordingly.

Phœn. 609. κόμπος εἰ, | σπονδαῖς πεποιθώς, αἶ σε σῶζουσιν θανεῖν.

— 76. | πολλὴν ἀθροίσας ἀσπιδ' Ἀργείων ἀγεί.

5. Of all the resolved feet, the Tribrach in Trochaic verse with its ictus on the first syllable  $\text{~} \text{~} \text{~}$  is most readily recognised by the ear as equivalent to the Trochee.

Phœn. 618. ἀνοσίως πεφυκάς. ἄλλ' οὐ πατριδος ὥς συ πολέμιος.

6. What the Tribrach is to the Trochee, the *nominal* Anapest is to the Trochaic Spondee, as its equivalent or substitute; and this Anapest of course has its ictus on the first syllable  $\text{~} \text{~} \text{~}$ .

Orest. 1540. ἀλλὰ μεταβουλευσομεσθα. τουτο δ' οὐ καλῶς λεγεις.

— 1529. οὐ γὰρ, ἥτις Ἑλλάδ' αὐτοῖς Φρυγί διελυμήνατο.

7. The following lines, formed artificially, (like Bentley's *Commodavi*, &c. in his metres of Terence,) are calculated merely to afford an easy praxis for the ictuation of Trochaic verse:

ἦλθεν οὗτος ἦλθεν οὗτος | ἦλθεν οὗτος ἦλθε δη.

ἀδικος ἦλθεν ἀδικος ἐλθων | ἀδικος ἦλθεν ἦλθε δη.

ἦλθεν ἀδικος ἦλθεν ἀδικων | ἦλθεν ἀδικος ἦλθε δη.

ποτέρα δέδιε, ποτέρα δέδιε, | ποτέρα δέδιε δέδιοτα;

8. Instances frequently occurring of words like those now given, ἀδικος, ἀδικων, &c. ictuated on the antepenult, may be considered, if not as positively agreeable to the ear, yet at any rate as passing without objection or offence.

But where the penult of words like ἀμφοτερά or θορυβος is marked with the ictus, something awkward and hard, or so fancied at least, has even led to violations of the genuine text under pretence of improving the metre.

For example, the following verse, Iph. A. 875=886.

ὦ θυγατερ ἥκεις ἐπ' ὀλεθρῷ καὶ σὺ καὶ μητὴρ σεθεν,

has on that very plea been disfigured (vid. XIV. 3.) by this alteration :

θυγατερ, ἥκεις | ἐπ' ὀλεθρῷ σφ καὶ σὺ καὶ μητὴρ σεθεν.

In v. 1324=1345. the word θυγατερ occurs with the more usual, and it may be the pleasanter ictuation :

ὦ γυναι ταλαινα, Ληδας θυγατερ. οὐ ψευδὴ θροεις.

A similar difference is found in the ictus of Ἀρτεμιδι,

Iph. A. 872=883.

παντ' εχεις. Ἀρτεμιδι θυσεῖν παῖδα σὴν μελλεῖ πατὴρ.

348=359. Ἀρτεμιδι, καὶ πλὺν εσεσθαι Δαναΐδαις, ἥσθεις φρενας.

The two following lines from the *Persæ* also exhibit that peculiar ictus :

(2) 176. τουδε μοι γενεσθε, Περσων γηραλεα πιστωματα.

(1) 739. ὦ μελεος, οἶαν ἀρ' ἤβην ξυμπαχων ἀπώλεσε.

nicety of ictuation, more clear as it is and more easily apprehended in Trochaic verse, will be immediately identified in Iambic.

For instance, the lines already quoted, *Œd. R.* 112. *Orest.* 288. *Œd. R.* 719. with the Cretic prefixed, become long Trochaics, and admit the Trochaic analysis :

δηλαδη. ποτερα δ' εν οικοις ἦν αγροις ὁ Λαῖϋς.  
 δηλαδη. και νυν ανακαλυπτ', ω κασιγνητον κατα.  
 αλλα νυν ερριψεν αλλαις χερσιν εις αβατον ορος.

By a similar process, the identity of the Cretic termination in both verses (*V. 2. R.* and *XIV. 4.*) as subject to the same canon, is instantly discovered :

*Orest.* 762. δεινὸν οἱ πολλοὶ, κακουργοὺς | ὅταν ἔχωσι | προστάτας.

— 541. . . . ἀπελθέτω δὴ τοῖς λόγοισιν | ἐκποδῶν . . .

Ἄλλὰ νῦν ἀπελθέτω δὴ | τοῖς λόγοισιν | ἐκποδῶν.

The correspondency, however, of the Iambic Trimeter with that portion of the Trochaic Tetrameter, is then only quite perfect, when the former verse has the predominant division (*M. V. 1.*) as in the *Senarius* quoted above.

### *The Ictus of the long Trochaic of Comedy.*

11. The scansion of the Comic Tetrameter agrees with that of the Tragic, except in one point, that it admits, though very rarely, the — in 6th. before the ∞ in 7th. ; and the ictuation is the very same in both verses. Of that exception the line already quoted may afford a sufficient example :

οὔτε γὰρ ναυαγος, αν μη γης λαβηται φερομενος.

### *The Ictus of Iambic verse in Comedy.*

12. The Comic verse in Scansion differs from the Tragic by admitting the — ∞ in 5th. and the ∞ — in 2nd. 3rd. 4th. and 5th.

The Dactyl in 5th. of the Comic has the same ictus — ∞ ∞ as it has in 1st. and 3rd. of the Tragic *Senarius*, thus :

*Plut.* 55. πυθοιμεθ' αν τον χρησμον ἡμων, ὅτι νοει.

— 1149. επειτ' απολιπων τους θεους ενθαδε μενεις.

Whatever be the real nature of that licence which admits the Anapest so freely into Comic verse, no doubt can exist as to the place of its ictus on the last syllable  $\sim$ —; and the following lines may serve as examples :

Nub. 2.  $\omega$  Ζευ βασιλευ, το χρημα των νυκτων οσον.

Nub. 24. ειθ' εξεκοπην προτερον τον οφθαλμον λιθω.

— 20. οποσοις οφειλω, και λογισωμαι τους τοκους.

— 11. αλλ' ει δοκει, ρεγκωμεν εγκεκαλυμμενοι.

13. The Tetrameter of Comedy admits no feet but those which are found, and with more frequency, in the Trimeter. The ictuation on the feet in each verse is the very same, as the following lines may serve to exemplify : (Porson, xli.=38.)

Plut. 253.  $\omega$  πολλα δη τω δεσποτη ταυτον θυμον φαγοντες.

Ranæ 911. πρωτιστα μεν γαρ ενα γε τινα καθεισεν εγκαλυψας.

— 917. ουχ ηττον η νυν οι λαλουντες. ηλιθιος γαρ ησθα.

Thesm. 549. εγενετο Μελανιππας ποιων Φαιδρας τε Πηνελοπην δε.

In this verse, generally, the Iambic structure so clearly predominates, that little advantage can be gained by submitting it to the Trochaic analysis, as, against the judgment of Bentley, Ilgenius recommends. (Vide Maltby, Lex. Gr. Pros. p. xxxvi.)

In some cases, perhaps, of resolved feet, and in verses too wanting the regular cæsure, the law of ictuation may be more correctly apprehended by applying the Trochaic scale than otherwise.

It is worth the while to observe, that of 37 Tetrameters in the Plutus, vv. 253—289. containing only two resolved feet, one a Tribrach and one a Dactyl, (vid. Elmsley, u. s. p. 83.) the versification is remarkably smooth; and if those lines be read with the proper ictus, the Iambic movement cannot fail to be pleasantly and distinctly felt on the ear.

PS. to §§. 12, 13.

In Ch. IV. where the concurrence of  $\sim\sim$  or  $-\sim$  before  $\sim-$  in the Trimeter of Comedy is condemned, a promise is given, that the necessity for that limitation should be made to appear.

The true constitution of the Comic Senarius was first discerned by Dawes. In his *Emendations on the Acharnians* (Misc. Crit. 253=244, &c.) at v. 146.

Εν τοῖσι τοίχοις ἐγραφον Ἀθηναῖοι καλοὶ,  
he condemns as unlawful the concurrence of feet above-mentioned; and claims the credit not only of discovering that canon, but of assigning the true reason also as derived from the laws of Iambic ictuation.

As the verse stands at present, he says,

Εν τοῖσι τοίχοις ἐγραφον Ἀθηναῖοι καλοὶ,  
you have, with gross offence to the ear, the interval of four syllables from ictus to ictus, when the lawful extent of that interval can only be three. His emendation, demanded no less by the syntax of the whole passage than by the metre of that line, has since been sanctioned by the authority of Mss.

Εν τοῖσι τοίχοις ἐγραφ', Ἀθηναῖοι καλοὶ.

On the Trochaic scale of Scansion, it is obvious to remark, that the redundance of a syllable in the vulgar text would be instantly detected.

ἀλλὰ νῦν ἐν τοῖσι τοίχοις ἐγραφον Ἀθηναῖοι καλοὶ.

One illustration more, from a false reading in Tragedy, may not be deemed superfluous.

In the *Orestes*, 449 505. the text of the old editions stands thus :

αὐτὸς κακίων ἐγένετο μητέρα κτανών.

which in the Iambic Scansion presents the concurrence of the — ∪ ∪ and the ∪ ∪ —. Here again, the Trochaic scale affords the ready test; it instantly detects the redundant syllable :

ἀλλὰ νῦν αὐτὸς κακίων ἐγένετο μητέρα κτανών.

The just and simple emendation of Porson need hardly be given :

αὐτὸς κακίων μητέρ' ἐγένετο κτανών.

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XIX. Note A. on the *Pause or Cretic termination*. (Vide V. 2. XIV. 4.)

Œd. T. 142. ἀλλ' ὡς τάχιστα παῖδες, ὑμεῖς μὲν | βάθρων.

Soph. Electr. 413. εἴ μοι λέγοις τὴν ὄψιν, εἵποιμ' ἂν | τότε.

In the numerous instances of ἂν so posited it deserves remark, that ἂν is always subjoined to its verb, and that with elision as in the line quoted. (Vide Porson, xxxi. = 28.)

2. Where words like οὐδεῖς and μηδεῖς so given ought in Attic orthography to be written thus : οὐδ' εἷς and μηδ' εἷς :

Phœn. 759. ἀμφότερον· ἀπολειφθὲν γὰρ οὐδ' ἐν θάτερον.

Alc. 687. ἦν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδ' εἷς βούλεται.

(Vide Porson, xxxiv. v. = 31.)

3. And where, in the Plays of Sophocles, the dative cases plural of ἐγὼ and σὺ are exhibited as Spondees, thus, ἡμῖν, ὑμῖν ; when that Tragedian, however strange it may appear, employed those pronouns in his verse actually as Trochees. In that pronunciation, they are by some Grammarians written, ἡμῖν, ὑμῖν, but ἡμιν, ὑμιν, more generally :

Electr. 1328. ἡ κοῦς ἐνεστίν οὔτις ὑμιν ἐγγενής ;

Œd. Col. 25. πᾶς γάρ τις ἡὔδα τοῦτό γ' ἡμιν ἐμπόρων.

In which two lines ὑμῖν and ἡμῖν would vitiate the metre.

(Vide Porson, xxxv. = 32.)

4. One particular case seems to have created a very needless perplexity ; namely, where the verse is concluded by a trisyllabic word with certain consonants initial which do not permit the short vowel precedent to form a short syllable. (Vide Porson, xxxviii. = 34, 5.)

The following verses, as being supposed to labor under the vicious termination, are recommended by the Professor to the sagacity of young Scholars for correction :

Hecub. 717. ἡμεῖς μὲν οὖν ἐῷμεν, οὐδὲ ψάυομεν.

Androm. 347. φεύγει τὸ ταύτης σῶφρον· ἀλλὰ ψεύσεται.

Iph. A. 531. καὶ μ' ὡς ὑπέστην θῦμα, κατὰ ψεύδομαι.

Here the word preceding the final Cretic must be either a Trochee or a Spondee. If it is a Trochee, all is well : nothing more need be said. If it is not a Trochee, but a Spondee, what makes it to be so ? Evidently the final short vowel of each word being touched in utterance by the initial π of ψ, or πσ, with which the next word commences.

Then, so far from any pause or break of the sense intervening,



on which condition alone the Canon operates, there is an absolute continuity of sound and sense together ; and the verse ends with a quinquesyllabic termination, as complete as in Phœniss. 32. 53. where ἐξανδρούμενος and συγκοιμωμένη terminate the line : even so, οὐδέπσαύομεν, ἀλλάπσεύσεται, κᾶταπσεύδομαι. (Vide Dalzel, Collect. Græc. Maj. T. ii. Ed. 1802. Nott. p. 164.)

5. Several modifications of the line, according to the connexion of the words by which it is concluded, come next to be considered. Some of these cases when the words are duly separated, present a disyllabic, some a quadrisyllabic ending : in others, the combination is such as to exhibit a collective termination of five syllables, or more.

α. Œd. R. 435. ἡμεῖς τοιγίδ' ἔφνυμεν, ὥς μὲν σοι δοκεῖ.

This line, even so read, would not violate the Canon ; for it does not present a Cretic separately pronounced. But it stands far more correctly thus in Elmsley's Edition,—ὥς σοὶ μὲν | δοκεῖ, with an ending clearly disyllabic.

β. The following line as clearly presents a termination of four syllables :

Œd. R. 1157. ἔδωκ'· ὀλέσθαι δ' ὄφελον | τῇδ' ἡμέρᾳ.

The three following instances are taken from Elmsley, ad Œd. Col. 115.

γ. Iph. A. 858. δοῦλος. οὐχ ἀβρύνομαι τῷδ'. ἡ τύχη γάρ μ' οὐκ ἐῤ.

Here the ending is not trisyllabic ; for μ' οὐκ go together, and the enclitic μέ hangs upon γάρ : and as γάρ in collocation is attached to the precedent ἡ τύχη, the accumulation of syllables in continuity amounts to seven.

δ. Ion 808. δέσποινα, προδεδόμεσθα. σὺν γὰρ σοὶ νοσῶ.

Here the words σὺν γὰρ σοὶ, being under the vinculum of Syntax, cannot be disjoined. And σὺν σοὶ γὰρ, if so read, from the law of collocation in words like γὰρ, must go together. Either way the structure of the verse is legitimate, with a disyllabic ending.

ε. Eurip. Electr. 275. ἤρουν τόδ' ; αἰσχρόν γ' εἶπας. οὐ γὰρ νῦν ἀκμή.

Here οὐ negatives νῦν, and of course must be uttered in the same breath with it. — οὐ γὰρ νῦν | ἀκμή.

Elmsley himself (ad *Æd.* Col. 115.) on the two following lines,

2. *Æd.* Col. 265. ὄνομα μόνον δέισαντες. οὐ γὰρ δὴ τό γε,

η. *Electr.* 432. τύμβῳ προσάψης μηδέν. οὐ γάρ σοι θέμις,

justly remarks, that neither line contains any thing wrong: for the words σοὶ and δὴ, the one enclitic, the other by collocation attached to the word precedent, make a slight disyllabic ending, as far as any separate termination exists.

6. The following line may serve to represent several others of similar construction :

*Aj.* Fl. 1101. ἔξεστ' ἀνάσσειν, ὧν δδ' ἡγεῖτ' οἴκοθεν.

(Vide Elmsley, *Mus. Crit.* V. i. pp. 476—480. et ad *Heracl.* 371. 530.)

“If we suppose the first syllable of οἴκοθεν to be attracted by the elision to the preceding word, the verse will cease to be an exception to Porson's Canon.” At the same time, he frankly confesses, that he is not satisfied with this solution of the difficulty, and goes on with great acuteness to state his objections to it.

Now, on the other hand, we are told of Hegelochus, who acted the part of Orestes in the Play so named, that when he came to v. 273. ἐκ κυμάτων γὰρ αὖθις αὖ γαλήν' ὀρῶ, wanting breath to pronounce γαλήν' ὀρῶ with the delicate synalepha required, he stopped between the words, and uttered these sounds instead, γαλῆν ὀρῶ. (Vide Porson, ad *Orest.* 273.)

Apparently, from this anecdote we have a right to conclude, that in cases like that of . . . ἡγεῖτ' οἴκοθεν, the first syllable of οἴκοθεν was by the elision attracted to the preceding word ἡγεῖτο; and in all similar cases we may suppose the two words to have been so closely connected in sound, as to leave no perceptible suspension of the sense whatsoever.

This conclusion, if legitimately drawn, will bear a more extensive application, and comprehend some other passages of metrical nicety.

It is enough perhaps to have thrown out the suggestion; and there let the matter rest for the present.

XX. Note B. on the *Anapest Proprii Nominis* in the Tragic Senarius, and on other licences of a similar description.

Before we engage in the direct discussion of the point here proposed, let a few remarks be premised.

1. In the first place, there is a well-known distinction in music betwixt common time and triple time. To this musical distinction there exists something confessedly analogous in the difference betwixt the time of Anapestic and Dactylic verse, and that of Iambic and Trochaic.

Agreeably then to this analogy, we may be allowed for the sake of illustration to use the terms common and triple time in the pages which follow.

2. In the next place, the terms Anapest and Dactyl have been already used on two occasions palpably different.

First, as the names of the natural feet in the triple time of Anapestic and Dactylic verse, with their ictus thus,  $\omega \overset{|}{-}$ ,  $\overset{|}{-} \omega$ .

Secondly, as the names of two short syllables before or after a long one, in the common time of Trochaic or Iambic verse, with a different ictus, thus,  $\overset{|}{\omega} -$ ,  $- \overset{|}{\omega}$ .

In future, it may be safe and useful to call the first of these the *natural*, and the second the *nominal* Dactyl and Anapest.

3. Thirdly, the terms Anapest and Dactyl have a different use still, to denote certain feet admissible in certain kinds of Iambic and Trochaic verse, as equivalent to the proper feet of each metre, being admitted not only into the Spondaic places of the dipodia, but into the Iambic and Trochaic likewise.

In the pronunciation of those peculiar feet, it is probable there was something correspondent to the slurring so called of musical notes; and since necessity demands a third name for a third character, it may justify our adoption of *slurred* Anapest and *slurred* Dactyl, as terms not inappropriate for that purpose.

Let the marks then,  $\omega(\omega) \overset{|}{-}$  and  $\overset{|}{-}(\omega)\omega$ , be permitted to represent each of those peculiarities, when each requires to be separately represented. But for reasons of convenience, which will be found very striking when we come to the practical part of the subject, we beg leave to introduce a more comprehensive method equally suited to Iambic and Trochaic verse; and that is, to make  $\overset{|}{-} \omega \overset{|}{-}$  the sign of the apparent syllables involved in the discus-

sion, and  $\overset{|}{-}(\cup)\cup\overset{|}{-}$  or  $\overset{|}{-}\cup\overset{|}{-}$  the sign of the real sounds as they are supposed to be.

4. Whatever truth or probability may be found in the following attempt to account for the  $\cup\overset{|}{-}$  — *Proprii Nominis* in the Trochaic or Iambic verse of Tragedy, (and for the admission of that licence with common words also into the Iambics of Comedy,) the whole merit of the discovery, if any, is due to S. Clarke, whose suggestion (ad Il. B. v. 811.) is here pursued, enforced, and developed.

Clarke, after quoting instances of  $\cup\overset{|}{-}$  — *Proprii Nominis* but only in the 4th. foot of the Trimeter, proceeds to argue thus. If the Iambic verse of Tragedy, under other circumstances, rejects in 4th. the  $\cup\overset{|}{-}$  as equal in time to  $\overset{|}{-}\cup$  or  $\overset{|}{-}\overset{|}{-}$ , and admits only the  $\cup\overset{|}{-}$  or equivalent  $\cup\cup$ ; then, it is clear, that the proper names which exhibit  $\cup\overset{|}{-}$  to the eye, could never have been pronounced at full length in three distinct syllables, but must have been hurried in utterance, so as to carry only  $\cup\overset{|}{-}$  to the ear.

And since long proper names (as Clarke justly observes) are from their nature liable to be rapidly spoken; in the following verses,

Phœn. 764=769. γάμους δ' ἀδελφῆς Ἀντιγόνης παιδός τε σοῦ,

Androm. 14. τῷ νησιώτῃ Νουπτολέμῳ δορὸς γέρας,

naturally enough the names Ἀντιγόνης and Νουπτολέμῳ would be slurred into something like Ἀντ'γόνης and Νουπτ'λέμῳ: the ear of course would find no cause of offence, and the eye takes no cognisance of the matter.

5. If this mode of solution be allowed as probable at least in the department of proper names in Tragic verse to which it bears direct application, by parity of argument perhaps it may be extended to the similar case of common words used in Comic verse also.

Take for instance the following line,

Nub. 131. λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι;

What was the objection to the old and vulgar reading, σκινδαλάμους? Clearly this; that it placed a  $\overset{|}{-}\overset{|}{-}$  in 4th. What then does σχινδαλάμους place there? Either  $\cup\overset{|}{-}$  is pronounced as three distinct syllables, in what is called triple time, while the metre itself is in common; or by rapid utterance σχινδ'λάμους comes to the ear, and the verse proceeds with its own regular movement.

Briefly, we have either *σκινδαλμούς*, a molossus, — — —, which murders the metre entirely ;

or *σχινδαλάμους*, a full-sounded choriambus, — ∪ ∪ —, which contrary to the law of the verse mingles triple with common time ;

or *σχινδ(α)λάμους*, i. e. in effect, the pes creticus, — ∪ —, that very quantum of sound which the metre requires.

PS. It may be necessary to remark, that Clarke's reasoning about the ∪ ∪ — *Proprii Nominis* in 4th. is just as applicable to the 2nd. place also with that foot as to the 4th. And if his argument, as here stated, be sufficient to account for the licence in the 2nd. and 4th. places, who would ever think, where the same foot is admitted in the 3rd. and 5th., of considering that licence in any other light ?

See examples of the ∪ ∪ — (or — ∪ ∪ —) *Proprii Nominis* in all the four places, Ch. III.

6. Before advancing a step farther, it is but right to avow, that all which we at present propose, is to set this question fairly a going on its apparently reasonable and very probable ground.

High probability then favors the idea, that the Anapests (and Choriambi) of Greek Comedy (under all combinations of words and syllables) were passed lightly over the tongue without trespassing on the time allowed betwixt ictus and ictus in verses not containing those feet.

Any thing like a perfect enumeration of particulars commodiously classed, would be found to demand a serious sacrifice of leisure and labor. The classes which are here given in specimen only, while they undoubtedly embrace a very great majority of the facts, may serve to show the nature of that extensive survey which would be necessary to make the induction complete.

7. Instances like *σχινδαλάμους*, it might *a priori* be calculated, are not likely to be very numerous, hardly 10 in every 100 of the Comic Trimeters : nor do all the words of similar dimensions with *σχινδαλάμους* present a choriambus so readily obedient to our organs at least for running four syllables into three.

Nubes 16. ὄν|ειροπολεῖ | θ' ἱππους· ἐγὼ δ' ἀπόλλυμαι,

Plutus 25. εὖνους γὰρ ὦν σοι | πυνθάνομαι | πάνυ σφόδρα.

Besides the instances of — ∪ ∪ — in one word, which afford the

strongest case for the admission of the licence, some other principal modes in which that apparent foot is made up, may be classed under three heads.

A. Where a long monosyllable, from its nature more or less adhering to the word which it precedes, may be supposed to form a coalescence of this kind, |—|υυ—|

Plutus 45. εἴτ' οὐ ξυνίης | τὴν ἐπίνοι|αν τοῦ θεοῦ ;

Acharn. 52. σπονδὰς ποιεῖσθαι | πρὸς Λακεδαι|μόνιους μόνῳ.

Nubes 12. ἀλλ' | οὐ δύναμαι | δέλαιος εὔδειν δακνόμενος.

B. Where either a monosyllable precedes, having from the law of collocation less adherence to what follows ; or some longer word precedes, not particularly attached to the word which follows, or by syntax united to it.

Plut. 56. ἄγε | δὴ πρότερον | σὺ σαυτὸν, ὅστις εἶ, φράσον.

Nub. 25. φίλ|ων, ἀδικεῖς· | ἔλαυνε τὸν σαυτοῦ δρόμον.

Plut. 148. δούλ|ος γεγένη|μαι διὰ τὸ μὴ πλουτεῖν ἴσως.

C. Where, after an elision, concurrences of this kind take place :

Plut. 12. μελαγχο|λῶντ' ἀπέπεμ|ψέ μου τὸν δεσπότην.

—— 16. οὗ|τος δ' ἀκολου|θεῖ, κάμὲ προσβιάζεται.

—— 195. κᾶν | ταῦθ' ἀνύση|ται, τετταράκοντα βούλεται.

8. If the idea of this inquiry had struck the mind of Elmsley as worthy at all of his careful research, little or nothing would have been afterwards left for investigation. The topic was not without interest to him as an Editor of Aristophanes : and on the Acharnians, ad v. 178. and in reference to v. 531,

Τί ἐστίν; ἐγὼ μὲν δεῦρό σοι σπονδὰς φέρων—

Ἦστραπεν, ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα—

in a note of great and successful acuteness, he examines and settles a curious point in the main subject itself.

“ 178. Hodie hic τί ἐστ' malim, et ἡστραπτ', v. 531. Nam longe rarius, quam putaram, anapæstum in hoc metri genere inchoat ultima vocis syllaba.” The whole note will amply repay the trouble of perusal.

9. And now, at the close of this article, we may safely allude to the similar, though far from identical question of comic licence in Terence's Plays, so well illustrated by the labors of Hare and of Bentley. Great accession of probability, no doubt, may be derived from whatever is received as satisfactory in Terence, to

whatever wants elucidation in Aristophanes. And in the slurring of short syllables especially, which forms the principal point of agreement in versification betwixt those two writers, whatever is acknowledged as any thing like demonstration in the Latin Poet, may be considered as *a fortiori* credible of the lighter and more volant speech of the Athenian.

With great caution, however, let the young Student proceed to investigate the metres of Terence in comparison with those of Aristophanes ; or he may find himself sadly confused by their diversity, instead of being at all instructed by their similitude.

**EXAMINATION PAPERS**  
**ON THE**  
**GREEK TRAGEDIANS.**





# ÆSCHYLI SEPTEM CONTRA THEBAS.

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TRINITY COLLEGE. 1825.

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1. In what species of songs did Comedy and Tragedy respectively originate? Does there appear to have been any essential difference between Comedy and Tragedy before the time of Thespis? What was the nature of the ancient Comedy, and to what kind of subjects do the plays of Epicharmus appear to have related? Is it probable that Comedy, considered as expressive of the transactions of common life, was anterior or posterior to Tragedy?

2. What was the distinction between the Old and New Comedy? To which class does that of Aristophanes belong? Translate the following passage: Κωμῶδεῖν δ' αὖ καὶ κακῶς λέγειν τὸν μὲν δῆμον οὐκ ἐῷσιν, ἵνα μὴ αὐτοὶ ἀκούωσι κακῶς· ἰδίᾳ δὲ κελεύουσιν, εἴ τις τινα βούλεται, εὖ εἰδότες, ὅτι οὐχὶ τοῦ δήμου ἐστίν, οὐδὲ τοῦ πλήθους· ὁ κωμῶδούμενος ὡς ἐπὶ τὸ πολὺ, ἀλλ' ἢ πλούσιος, ἢ γεγενναῖος, ἢ δυνάμενος. Xenoph. de Athen. Repub. ii. 8. Who were the πλούσιοι attacked by Aristophanes, who the γεγενναῖοι, who the δυνάμενοι?

3. Had the Satyric compositions in honour of Bacchus any connexion with the Dramas which formed a part of the τετραλογίαί? Translate and reconcile the following passages: Ἐτι δὲ [ἡ τραγωδία] τὸ μέγεθος ἐκ μικρῶν μύθων καὶ λέξεως γελοίας, διὰ τὸ ἐκ σατυρικοῦ μεταβαλεῖν, ὅψ' ἀπ' ἐπ' ἐμμένον. Aristot. Poet. x.

Πρατίνας—ποιητῆς τραγωδίας. ἀντιγωνίζετο δὲ Αἰσχύλῳ τε καὶ Χοιρίλῳ ἐπὶ τῆς ἐβδομηκοστῆς Ὀλυμπιάδος, καὶ πρῶτος ἔγραψε Σατύρας. Suid.

by the Athenians ? Was any encouragement given to those who after his death chose to reproduce his Dramas ? Were they ever allowed to be brought forward at the tragic contests for the prize ? What is Quintilian's statement on this subject ?

8. Arrange in chronological order the remaining plays of Æschylus. Did any of them belong to the same τετραλογία ?

Αισχ. δράμα ποιήσας Ἄρεος μεστόν.

Δι. ποῖον ;

Αισχ. τοὺς Επτ' ἐπὶ Θήβας.

. . . . .

Αισχ. εἶτα διδάξας Πέρσας μετὰ ταῦτ', ἐπιθυμεῖν ἐξεδίδαξα.

Ran. 1021.

Οἱ Πέρσαι πρότερον δεδιδαγμένοι εἰσὶ, εἶτα οἱ Επτ' ἐπὶ Θήβας.

Schol. in Ranas.

How do you reconcile these accounts ?

9. Mention some of the most remarkable occurrences in the life of Æschylus. Ὅτι δὲ Αἰσχύλος, διατρίψας ἐν Σικελίᾳ, πολλαῖς κέχρηται φωναῖς Σικελικαῖς, οὐδὲν θαυμαστόν. Athenæus ix.

What causes have been assigned for his quitting Athens for Sicily ? Is it probable that he visited that country more than once ? Can you mention any play or plays in which a greater number of Dorisms is observable than in his others ? Can you point out any Doric or Æolic words, or allusions to Sicily in any of the earlier plays ? Do you conceive that any argument derived from such considerations as these, can be applied to determine the chronological order of the plays which remain to us ?

10. By whom, according to Homer, was Thebes walled and fortified ? Is the war which it sustained against the Seven Chiefs authenticated by Homer, or Hesiod ? Are there any allusions in either of these Poets to the subsequent expedition of the Epigoni ? By whom was it commanded according to Euripides, and what was the result of the contest ? Quote the passages referred to.

11. v. 17. ἡ γὰρ νέες ἔρποντας εὐμενεῖ πέδῳ  
ἐθρέψατ', οἰκιστῆρας ἀσπιδηφόρους  
πιστοὺς, ὅπως γένοισθε πρὸς χρέος τόδε.

ἡ γὰρ . . state the peculiarity here. Is the article ever used nakedly in this sense ?

Is ὅπως γένησθε legitimate ? State Dawes' Canon respecting the use of ἵνα, ὅφρα, ὥς, &c. to denote a purpose. Is the syntax in the following instances correct ?

‘Αλλ’ εἰς τὸδ’ ἦλθον, παιδὸς ἐκδεῖξαι φρένα  
τοῦ σοῦ δικαίαν, ὥς ὑπ’ εὐκλείας θάνῃ. Hipp. 1293.

ἐνταυῖα πέμπει τούσδ’, ὅπως . . .  
κτείνοιεν εὐχείρωτον Ἑλλήνων στρατόν. Pers. 456.

12. v. 61. ἵππικῶν ἐκ πνευμόνων.

“ πλευμόνων Brunck. utpote magis Atticum.”

Mention any words, of which the Tragic form differs from that of more recent Attic. Point out any Ionic words or forms of words which occur in the Dialogue of Æschylus.

13. v. 75. ἐλευθέραν δὲ γῆν τε καὶ Κάδμω πόλιν  
ζυγοῖσι δαλείοισι μήποτε σχεθεῖν.

Supply the ellipse.

φίλιον ἄνδρα μὴ θένης. Rhés. 687.  
Γύναικες, ὀρμήθητε, μήδ’ ἀθυμία  
Σχέθη τις ὑμᾶς. Eur. Alcmaeon.

What tenses are θένης, σχέθη?—Are they so necessarily ?

14. αἰκμάζει βρετέων ἔχουσθαι. Translate this.

Point out any other verbs which have a similar government in the middle voice, and explain the reason of it.

Translate, ὅποῖα κισσὸς δρυὸς, ὅπως τῇσδ’ ἔξομαι. Hec. 896.

15. v. 98. πέπλων. Quote any instance of such supplications from Homer, or Virgil. Were offerings of a similar kind ever made at the tombs of the dead, in a later period of Greece ?

16. v. 193. τί δ’ οὖν ; ὁ ναύτης ἄρα μὴ εἰς πρῶραν φυγὼν  
πρύμνηθεν, εὖρε μηχανὴν σωτηρίας ;

Translate this accurately. Were the tutelary gods of the Romans at the prow or the stern ?

17. v. 228. μή νυν, ἐὰν θνήσκοντας ἢ τετρωμένους.  
πύθησθε . . . Explain and give similar instances.

18. v. 237. οὐ σῖγα μῆδέν τῶνδ' ἐρεῖς κατὰ πτόλιν.  
v. 239. οὐκ εἰς φόρον σιγῶσ' ἀνασχίσει τάδε.

How do you point these lines? Is οὐκ εἰς φόρον analogous to the οὐκ ἐς κόρακας of the Comics?

19. Translate and explain the sense of the following :

ξυμβολεῖ φέρων φέροντι,  
καὶ κενὸς κενόν καλεῖ,  
ξύννομον θέλων ἔχειν,  
οὔτε μεῖον, οὔτ' ἴσον λε-  
λιμμένοι. v. 345.

20. v. 352. Translate πεσῶν ἀλγύνει κυρήσας.

Is the expression πεσῶν κυρήσας the same as μαρμαίρυσαν κυρεῖν (v. 397.)?

Is κυρεῖν ever used in this sense without a participle? What is Porson's Canon respecting τυγχάνω? Produce instances which militate against it.

21. v. 410. Σπαρτῶν δ' ἀπ' ἀνδρῶν, ὧν Ἄρης ἐφείσατο.

Give from Euripides or any other Poet, the fable of the origin of the Sparti. What is Bryant's hypothesis respecting them? What arguments have been used to shew that the Colony which founded Thebes came originally from Egypt?

22. v. 462. ἀνὴρ δ' ὀπλίτης κλίμακος προσαμβάσεις  
στείχει πρὸς ἐχθρῶν πύργον. Translate this.

“ Nemo interpretum vidit στείχει activo sensu usurpari. Vid. Pors. ad Orest. 142.”

Are the instances collected by Porson in the note here referred to, strictly analogous to the case in the text?

23. v. 469. καὶ δὴ πέπεμπτ', οὐ κόμπον ἐν χερσὶν ἔχων.

What objection is there to this reading? How remedied? Explain the force of the reading you adopt.

24. v. 476. κόμπαζ' ἐπ' ἄλλω. Explain the peculiarity of diction here, and quote similar instances.

25. v. 492. ἔνθεος δ' Ἄρει

βακχᾶ πρὸς ἀλκὴν, Θυιάς ὥς, φόβον βλέπων.

Produce instances where the particle of comparison is omitted.

26. v. 687. From what sources do the Greeks appear chiefly to have derived their metaphors? Could you from considerations of this nature infer any thing respecting the character, habits, and employments of the Athenians? Support your opinions by instances from the Thebes, or elsewhere.

27. v. 710. λέγοιτ' ἂν ὧν ἀνὴρ τις· οὐ δὲ χρὴ μακράν.

Give your reading of this line, and interpret it.

28. v. 856. νεκυόστολον θεωρίδα.

Is there any mention in Homer or Hesiod of Charon? From what nation is it probable that the Greeks derived this part of their mythology? Quote any instance where the word *βαῖρις* is used of the boat of Charon. From what language did the Greeks adopt the word? Point out the propriety of using it in the following lines from the Supplikes of Æschylus.

v. 833. σοῦσθε, σοῦσθ' ἐπὶ βαῖριν.

v. 879. βαίνειν κελεύω βαῖριν εἰς ἀμφίστροφον.

29. v. 974. Mention any discrepancies between the story of Œdipus as delivered by Æschylus, and by the other Tragedians.

30. v. 1059. γένος ὠλέσατε πρέμνοθεν οὕτως.

v. 1063. ἀλλὰ φοβοῦμαι, καποτρέπομαι.

Is there any violation of tragic usage in either of these lines? Can you produce similar instances? Is Æschylus more or less sparing in the admission of licences than the later tragedians? Is there any difference in this respect observable between the earlier and later plays of Euripides?

## PHILOCTETES OF SOPHOCLES.

TRINITY COLLEGE. 1818.

1. ARE there any pretensions to the invention of Tragedy prior to Thespis? Define the date of its origin; and show how it bears upon the question of the authenticity of the Letters of Phalaris.

2. What is the root of the word DRAMA? And what argument is thence derived relative to the invention of Tragedy and Comedy? Is this argument strengthened by any collateral evidence?

3. (1.) What was the prize of the Dithyrambic Chorus?

(2.) What, of Comedy?

(3.) Translate and explain Aristoph. *Acharn.* 13—4.

ἀλλ' ἕτερον ἔσθην, ἥνικ' ἐπὶ μῶσχα ποτὲ  
Δεξιῆος εἰσῆλθ' ἀσόμενος Βοιωτίον.

4. (1.) What was the nature of Thespis's pieces?

(2.) Is there any thing of the same kind to be found among the works of the three great Tragedians?

(3.) With whom did serious Tragedy commence?

5. What was the original metre of Tragedy, and why chosen? Who introduced written Tragedy, female characters, a second and third actor, respectively?

6. (1.) Enumerate and explain the chief parts and divisions of the Greek Theatre.

(2.) To what festivals were dramatic exhibitions at first confined at Athens? To what were they afterwards added?

- (3.) What was the nature of the competitions of the Tragedians? With what pieces did they contend? And how was the prize adjudged?
- (4.) Who was the Κορυφαῖος? And whence is the word derived?
- (5.) What was χόρον δίδοναι? What was the expense of a Tragic Chorus?
- (6.) What was the office of the Χοροδιδάσκαλος? Was it usual for the Tragedians to perform that office for themselves?
- (7.) What was the number of the Chorus in the time of Sophocles? What is the common account given of the reduction of its number? And is there any thing in the character and genius of Æschylus which makes that account probable, or otherwise?
- (8.) Define the ἐπεισόδιον, πάροδος, ἔξοδος, στάσιμον, κόμμος.

7. Explain and illustrate by examples the epithet κομποφακελορήμονα, applied to Æschylus (Báτρ. 863); and give a brief account of the plot and conclusion of the Βάτραχοι of Aristophanes.

8. (1.) At what period did Sophocles live? What public office did he bear? At what age did he die?
- (2.) What is known of his general feelings and conduct towards Æschylus?
- (3.) Are any traces of a contrary feeling discernible in the writings of Euripides?
9. (1.) Arrange the Plays of Sophocles in the chronological order of their subjects, and mention those of Æschylus and Euripides which are written on the same subjects with any of them.
- (2.) Was the Philoctetes of Sophocles successful? Did either of the other Tragedians write on the same subject?
10. (1.) What catastrophe does Aristotle consider best for Tragedy? Which of the three Tragedians most generally accords with his opinion on this point?



(2.) What species of character does the same Critic consider as best adapted for Tragedy? Compare the character of Philoctetes in this respect with the Timon of Shakspeare.

(3.) Define the Περιπέτεια and Ἀναγνώρισις; and say if there be any example of either or both in the Philoctetes.

11. (1.) Explain the Cæsuras of an Iambic Senarius—the rule relating to an Anapæst in the case of a proper name—and that respecting a whole metre being included in a single word.

(2.) Define the Pause; and say whether it is violated by any of the following lines. If by any, correct them.

(a) ἤδη, τέκνον, στέλλεσθε;—καιρὸς γὰρ καλεῖ. v. 466.

(b) φίλοι δὲ ναυταί, πῶς ἂν ὑμῖν ἐμφανῆς. 531.

(c) ἴωμεν, ὦ παῖ, προσκύσαντες τὴν ἔσω. 533.

(d) τί ποτε λέγεις, ὦ τέκνον; ὥς οὐ μανθάνω. 914.

12. Define the metrical Ictus; and say, where it falls in the words *ἰκεσίου*, *ἀκράτωρ*, and *προδέδομαι* in the following lines:

νεῦσον, πρὸς αὐτοῦ Ζηνὸς ἰκεσίου, τέκνον. v. 484.

ἀκράτωρ ὁ τλήμων, χωλός. ἀλλὰ μή μ' ἀφῆς. 486.

ἀπόλωλα τλήμων, προδέδομαι. τί μ', ὦ ξένε. 923.

13. ὅσος οὐδέποτ' ἦλθεν ἀθρόως εἰς τὴν Πινύκα.

(1.) How does this line violate the laws of a Tragic Senarius?

(2.) How, of a Comic?

(3.) Is there any other fault besides that of metre?

14. Where was Lemnos? What is its modern name? How is the corruption accounted for? Explain the proverbial expression, “*Lemnia facinora*.”

15. (1.) v. 173. νοσεῖ νόσον. Are there any instances of a different construction of this phrase in the Tragedians?
- (2.) v. 201. εὐστράμ' ἔχε. Explain this construction.
- (3.) Do the same with σιγ' ἔχοντες, v. 258, and supply the elision and the accent in σιγ'.
16. ἐκπλαγῆτε, v. 226. πληγέντα, 267.
- (1.) Account for the difference in the antepenultima of these two words.
- (2.) Which of the Aorist tenses did the Tragedians generally prefer? And why?
17. ὄνομα, 251. What dialect is this? How do you account for its admission in the Tragedians? In what other words do they preserve the same dialect?
18. (1.) διακονεῖσθαι. What is the quantity of the second syllable of this word? How accounted for?
- (2.) What is the quantity of the final syllable of Ἀχιλλέα, and similar accusatives? Are there any violations of the rule, either real or apparent, in Attic writers?
- (3.) Give a general account of the usage of the Tragedians in respect of the quantity of the second syllable of ἀνία and its derivatives.
- (4.) Mark the quantity of the former syllable in λίαν, πικρὸς, μικρὸς,—of πας, and the latter syllable in μέγας, τάλας, τάλαν.
- (5.) How do the Tragedians scan μὴ οὐ? Is their practice invariable?
19. Accentuate οὔτε and οὐδε, and account for the difference. Mark the difference of accent, according to the different significations, in πονηρός, θεαν, καλῶς, διδόμεν; and of accent and breathing in εἰς, ἀπλοός, ην, ἐνι.
20. (1.) Mention by what moods and tenses the particles οὐ μὴ are necessarily followed.

(2.) Show generally the difference of construction between *χρῆ* and *δεῖ*; and illustrate particularly the Attic usage of the latter word.

(3.) *θεοῖσιν εἰ δίκης μελεῖ*, 1036. Give different constructions of this phrase.

21. *εἴθ' αἰθέρος ἄνω πλώδες ὀξύτόνου διὰ πνεύματος ἔλωσι μ'.* 1092—4. Translate and explain this. Support your interpretation of *πλώδες*, or of any other verbs you may adopt in its place as the true reading.

22. *δρασεῖεις*. What verb is this called? Show how it is formed; and adduce other words of the same kind. Compare them with similar verbs in the Latin language.

23. *ὥς μ' ἐθηράσω, λαβὼν  
πρόβλημα σαυτοῦ παῖδα τόνδ' ἀγνώτ' ἐμοῖ,  
ὅς οὐδὲν ἤδη πλὴν τὸ προσταχθὲν ποιεῖν.* v. 1007—10.

Is *ἤδη* the right reading here? Investigate the point by the analogy of Attic usage, and explain accurately the difference between the form of the first and third persons.

24. - *χωρῶμεν νῦν πάντες ἀολλέες,  
νύμφαις ἀλίσαισιν ἐπευξάμενοι,  
νόστου σωτῆρας ἰκέσθαι.* v. 1469—71.

(1.) Correct this passage, and state the ground of the correction.

(2.) What is the last line called, and why? To what peculiar restrictions is its metre subject?

25. Show on what grounds the following passages are objectionable, and correct them:

(1.) *ὦ σπέρμ' Ἀχιλλέως, μή με διαβάλλης στρατῶ.* v. 582.

(2.) *ἐκόντα, μήτ' ἀέκοντα, μηδὲ τῷ τέχνῃ.* 771.

(3.) *ΦΙ. ἐκεῖσε, νῦν μ' ἐκεῖσε.* NE. *ποῦ λέγεις;* ΦΙ. *ἄνω.* 814.

(4.) *καὶ πῶς δίκαιον, ἃ γ' ἐλαβες βουλαῖς ἐμαῖς,  
πάλιν μεθέσθαι ταῦτα;* 1247-8.

26. Give a brief general account of the state of the Athenian Theatre in the time of Sophocles, and the feeling that existed between the Tragedians, Comedians, and Philosophers.

A J A X.

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TRIN. COLL. 1822.

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A. (1) DISTINGUISH between History, Epic Poetry, Tragedy and Comedy—in what do they agree? In what do they differ?

(2) In Tragedy what are the instruments, the manner, and the objects of imitation? In what order of importance does Aristotle place these last?

(3) Was the law of the three Unities a law of the Greek school? State your opinion, and with it examples, either confirming that opinion, or exceptions to it.—Did the Roman school admit the law? What modern school has most strictly conformed to it? State the inconveniences of a rigid adherence to the law. What does Corneille mean by *la liaison des scenes*?

B. (1) In what manner, and by what funds was the Athenian stage supported? (2) What is the greatest amount on record of their Theatrical expenses in one year? (3) Were these funds ever infringed? What was the difficulty in infringing them? (4) Give the meaning of the terms: λειτουργίαι ἐγκύκλιοι. χορηγία· χορηγὸν ἐνέγκειν· χορὸν δίδουαι, χορηγεῖν τραγωδοῖς. ἀντιχορηγοί—χοροδιδάσκαλοι· ἀρχιθεωρία.

(5.) Explain the following inscription,

ΟΔΗΜΟΣ ΕΚΟΡΗΓΕΙ ΠΥΘΑΓΟΡΑΣ ΗΡΚΕΝ + ΑΓΩΝΟΘΕ-  
ΤΗΣ ΘΡΑΣΤΚΛΗΣ  
ΘΡΑΣΤΑΛΟΤΔΕΚΕΛΕΥΣ + ΙΠΠΟΘΟΩΝΤΙΣ ΠΑΙΔΩΝ Ε-  
ΝΙΚΑ +  
ΘΕΩΝ ΘΗΒΑΙΟΣ ΗΤΛΕΙ + ΠΡΟΝΟΜΟΣ ΘΗΒΑΙΟΣ ΕΔΙ-  
ΔΑΣΚΕΝ.

Γ. (1) To whom do the Arundel marbles ascribe the invention of Tragedy? Between what two events is the epoch of its invention placed? Approximate by this means to the date of the invention. Does the authority of Plutarch or of Plato coincide with the marbles? When and under what king were the Arundel marbles engraved? On what subjects are they most particular?

(2) To whom has the invention of Comedy been ascribed? What is the opinion of Theocritus? of Aristotle? Who is named by the Arundel marbles as the inventor? Which way does the etymology of certain scenic words lean? What is the reason that so little is known of the progress of Comedy?

(3) Translate and explain,

(1) γενομένη οὖν ἀφ' ἀρχῆς αὐτοσχεδιάστικη καὶ αὕτη καὶ ἡ κωμωδία.

(2) οὐδὲν πρὸς τὸν Διόνυσον.

(3) Βάκχος ὅτε τριττὸν κατάγοι χορὸν—ὦ τράγος ἄθλον  
X' ὡ' ἵπτικὸς ἦν σύκων ἀρρήχος ὕθλος ἔτι.

(4) Dem. de Cor. βυᾶς ῥήτὰ καὶ ἀρρήτα ὀνομάζων ὥσπερ  
ἐξ ἀμάξης.

-γεφυρίζεις—προμπεύεις.

(4) Give an account of the regular Anapaestic verse used by the tragedians. Is the anapaestic verse of Aristophanes subject to the same rules? Does Seneca observe the law of *συναφεία*?

Δ. (1) Eustathius has the expression ὁ φιλόμηρος Σοφοκλῆς. Make good the epithet. (2) In what rank as a tragedian was Sophocles held by his contemporaries? Quote Aristophanes in particular. (3) What other arts reached their perfection at Athens at the same time with Tragedy? (4) Mention the Historians, Poets, Philosophers, Statesmen, and Artists of note who were contemporary with Sophocles, and citizens of Athens.

E. (1) Give a succinct account of the Post-Homeric History of the Trojan War, up to the taking of Troy.

(2) Which were the two cities that furnished the largest proportion of subjects for Greek Tragedy?

(3) Mention the titles, and the places where the scenes lay, of those tragedies, the chief characters in which were concerned in the Trojan War.

(4) Show from a topographical error in the Ajax, that Sophocles was not acquainted with the site of the plain of Troy.

(5) State and confute very briefly the principal arguments by which Bryant contends that the Trojan War was never undertaken; and that the city of Troy never existed in Phrygia. Who was the first person that held this opinion?

(6) Mention the names of such heroes as lie buried in the plain of Troy.

7. (1) Give a short criticism of the Plot of the Ajax.

(2) Is it εὐπύνοπτον? (3) Is the character of Ajax that which Aristotle prefers for tragedy? (4) Are you aware of any circumstance that might have induced Sophocles to deviate in this play from the general rule of removing the death of an actor from the stage? (5) Are there any other plays, the names of which only have come down to us, on the same subject with the Ajax?

(6) What events are introduced as probable futurities which the Poet knew had actually taken place?

(7) Are there in this, or in other plays of Sophocles, passages of national flattery?

(8) Quote any sentiments that Sophocles puts into the mouth of Ajax that mark his character.

(9) Construe τοῦ δε μήκους ὅρος πρὸς μὲν τοὺς ἀγῶνας καὶ τὴν αἵτιήσιν, οὗ τῆς τέχνης ἐστίν. εἰ γὰρ ἔδει ἑκατὸν τραγωδιὰς ἀγωνίζεσθαι, πρὸς κλειψύδρας ἂν ἡγωνίζοντο.

ἔστι δὲ ἥϊος μὲν τὸ τριεῦτον ὃ δηλοῖ τὴν προαίρεσιν ὅποια τις ἐστίν.

H. (1) Construct a system of the Greek tenses referable to three points.

(2) Resolve language into its constituent parts under two general heads.

(1) Show the propriety of the Greek names for article, noun, pronoun, adjective, verb, adverb, conjunction, preposition. (2) Do the Greek grammarians allow interjections as a separate class? (3) Show the importance of the article in the terms τὸ πλοῖον—οἱ ἔνδεκα—ὁ ἄνθρωπος.

Θ. V. 12. ὅτου. Decline this pronoun, in the contracted and expanded form, both in the singular and in the plural.

17. Αἴαντι τῷ σακεσφόρῳ. Quote Homer's description of the shield.

75. Σιγα receives four different accents. Give the meanings and quantities of the word so accentuated. Distinguish between οἶος and οἶος, εἶμι and εἶμι, νῦν and νυν, ὑμιν and ὑμίν. What rule does Porson lay down for the quantity of ἀνὴρ? Give Clarke's rule for the quantity of the final syllable of accusatives of nouns ending in εως.

282. τίς γάρ ποτ' ἀρχὴ τοῦ κακοῦ προσέπτατο. Account for the existence of προσεπτάμην and προσεπτόμην. Which does Porson prefer?

430. Αἰ αἰ· τίς ἄν ποτ' ὦεθ' ὦδ' ἐπώνυμον  
Τουμὸν ξυνοίσειν ὄνομα τοῖς ἐμοῖς κακοῖς;

Explain the construction of ἐπώνυμον. Show, by examples from Æschylus and Euripides, that they were not less ambitious than Sophocles of this driveling species of wit. What example does Quintilian quote from Euripides; and what judgment does he pass on it? Did Cicero or Ovid stoop to the same meanness of conceit? Quote from Ovid the lines ending,

Ipsę suos gemitus foliis inscribit—et ai ai  
Flos habet inscriptum.

463. —εἶτα λοίσθιον θανῶ. Correct this reading. Whence did the error of a second future arise? Mention the different Ionic futures, both active and middle, which the Attic dialect contracted. Assign a reason for the difference of the futures of the two dialects. Will this reason apply to the termination *ισω*? Why are not Ionic and Attic futures always different?

634. κρείσσω γὰρ Ἄϊδα κεύθων, ἢ νοσῶν μάταν. Quote Homer's comparison of the happiness of the dead and the living.

579. Correct and translate, καὶ δῶμ' ἀπάκτον, μηδ' επισκή-  
νους γόους Δάκρυε. How did the error arise? Translate, Aristoph. Vesp.

ἡμεῖς δ' ὅς ἢν τετρημένα  
Ἐνεβύσαμεν ρακίῃσι κατὰκτώσαμεν.

804. ταχέως. In how many different ways may the same meaning be expressed by the use of *τάχος* with prepositions?

877. Translate, HM. ἀλλ' οὐδ' ἐμοὶ δὴ τὴν ἀφ' ἡλίου βολῶν  
κέλευθον ἀνὴρ οὐδαμοῦ δηλοῖ φανείς.

ΧΟ. τίς ἄν μοι, τίς ἄν  
φιλοπόνων ἀλιαδᾶν  
ἔχων αὐπνους ἄγρας,  
ἢ τίς Ὀλυμπιάδων  
θεῶν, ἢ ῥυτῶν  
βοσπορίων ποταμῶν  
Ἰδρις, τὸν ὠμόθυμον εἶ  
που ποτὲ πλαζόμενον  
προσβλέπει, ἀπύοι;  
σχέτλια γὰρ μακρῶν ἀλάταν πόνων  
οὐρίῳ μὴ πελάσαι δρόμῳ,  
ἐμὲ δ' ἀμενηνὸν ἄνδρα μὴ λεύσσειν ὅπου.

1049. τισόνδ ἀναλώσας λόγου. Why has not this verb the augment? Give some account of the reason and manner of the formation of irregular verbs.



1111. οὐ τὸ σὸν δείσας στόμα. Does this account of the cause which induced the Greeks to follow Agamemnon to Troy agree with Thucydides? Does it agree with Achilles' speech in Homer?

1225. (1) ἡ ποῦ τραφεῖς ἂν μητρὸς εὐγενοῦς ἀπὸ  
 ὕψηλ' ἐκόμπεις, κ' ἀπ' ἄκρων ὥδοιπόρεις.—  
 (2) ἦν—ἐφῆκεν ἑλλοῖς ἰχθύσι διαφθοράν.

Translate these passages, and illustrate the first by an Athenian law, the second by a Turkish custom.

1227. ἀνοιμωκτὶ.—When adverbs are derived from substantives—from which case is it that they are derived? Show the manner of their formation. In the form ἀνοιμωκτὶ, ἀμαχεί, how do you ascertain whether the termination is *ει* or *ι*? What is the quantity of the final *ι*?

1303. δῶρην ἐκείνῳ ᾗδωκεν.—Is the augment elided in Tragedy? Is a diphthong ever elided? Is *αι* elided in the case of the third persons, or the infinitives of verbs? State the opinions of Dawes, Tyrwhitt and Lobeck.

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## SOPHOCLIS ANTIGONA.

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TRIN. COLL. 1824.

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1. GIVE a short account of the life of Sophocles. In what Olympiad, and what year before Christ, does the play of Antigone appear to have been first acted? Mention the historical fact by which the date is determined.

2. Translate the following passage:

Δι. ——— δέομαι ποιητοῦ δεξιῶ,  
 οἱ μὲν γὰρ οὐκέτ' εἰσὶν οἱ δ' ὄντες, κακοί.

Ηφ. τί ὅ ; οὐκ Ἰσφῶν ζῇ ;

Δι. ——— τούτο γάρ τρι καὶ μόνον  
εἴτ' ἐστὶ λοιπὸν ἀγαθόν, εἰ καὶ τοῦτ' ἄρα.  
οὐ γὰρ σάφ' οἶδ' οὐδ' αὐτὸ τοῦθ' ὅπως ἔχει.

Ηφ. εἴτ' οὐχὶ Σοφοκλέα, πρότερον ὄντ' Εὐριπίδου,  
μέλλεις ἀντγαγεῖν, εἴπερ ἔκειθεν δεῖ σ' ἄγειν ;

Δι. οὐ, κριν γ' ἂν Ἰσφῶντ', ἀπόλαβὼν αὐτὸν μόνον,  
αἶετ Σοφοκλέους, ὃ τι ποιεῖ κωδωνίσω.

Aristoph. Ranæ, 71.

Explain the intimation contained in these lines. Has a similar charge been anywhere advanced against a son of Æschylus?

3. Give briefly an account of the rise and progress of Tragedy. Point out the error committed by Boyle in his interpretation of the proverb ὥσπερ ἐξ ἀμάξης.

Translate and explain,

τῆς δὲ προμκειίας ταύτης τῆς ἀνάδην οὕτως γεγενημένης, ὥστερον,  
ἂν βουλευμένοις ἢ τούτοις ἀκούειν, μνησθήσομαι. Dem. de Cor.  
Sect. 5.

When is it probable that the word τραγωδία was first used? What name, according to Bentley, was originally common to both Tragedy and Comedy?

4. In what state does Tragedy appear to have been in the time of Phrynichus? What was the subject of his play which is mentioned by Herodotus? State a remarkable circumstance which attended its performance at Athens. What was the name and subject of the play with which he is said to have contended against Æschylus for the prize, and what was the result of the contest?

5. At what festival did the dramatic contests at Athens take place? Why were the new plays produced at this time rather than at any other? How were the expences of paying and equipping the choruses defrayed? What is meant by χορὸν διδόναι? State the nature of the duties enumerated in the following passage:

Ἐτι δὲ καὶ τὴν πόλιν αἰσθάνομαι τὰ μὲν ἤδη σοὶ προστάπτουσιν  
μέγαρα τελεῖν, ἵπποτροφίας τε, καὶ χορηγίας, καὶ γυμνασιάρχας, καὶ  
προστατείας. Xen. Œcon. Sect. 2.

6. To what regulations were the competitors for the prizes subject in producing their dramas? Whence arose the necessity of Horace's precept,

*Nec quarta loqui persona laboret.*

Translate and explain,

*μετεσκεύασται ὁ Εξάγγελος εἰς Πυλάδην ἵνα μὴ δ' λέγωσιν.*

Schol. in Choeph.

Can you point out any instances where this regulation has had any influence on the economy of the piece?

7. In what manner were the dramas brought forward in the contests for the prize?

Translate,

*πρῶτον δέ μοι τὸν ἐξ Ορεστείας λέγε.* Ran. 1124.

What length of time is it probable that the audience were kept at one sitting?

Translate the following:

*Ἀλλὰ μισθώσας σαυτὸν τοῖς βαρυστόνοις ἐπικαλουμένοις ἐκείνοις ὑποκριταῖς Σιμύλῳ καὶ Σωκράτει, ἐτριταγωνίστεις, σῦκα καὶ βότρυς, καὶ ἐλάας συλλέγων, ὥσπερ ὀπωρώνης ἐκείνης ἐκ τῶν ἀλλοτρίων χωρίων, πλείω λαμβάνων ἀπὸ τούτων τραύματα, ἢ τῶν ἀγώνων οὓς ὑμεῖς περὶ τῆς ψυχῆς ἠγωνίζεσθε· ἦν γὰρ ἄσπονδος καὶ ἀκήρυκτος ὑμῖν ὁ πρὸς τοὺς θεατὰς πόλεμος, ὑφ' ᾧ πολλὰ τραύματα εἰληφώς, εἰκότως τοὺς ἀπείρους τῶν τοιούτων κινδύνων, ὡς δειλοὺς σκώπτεις.*

Dem. de Cor. Sect. 69.

How do you explain the passage *σῦκα καὶ βότρυς, καὶ ἐλάας συλλέγων*? Illustrate it from Aristophanes.

8. What is meant by the term Pause in Iambic verse?

Is *ἡ νοῦς ἔνεστιν οὐτις ὑμῖν ἐγγενής* a violation of the rule?

What argument is used by Porson, and what by Elmsley, to prove that *οὐδεὶς* was written *οὐδ' εἰς* by the Attics?

'Define the term *συνάφεια*. In what species of verse is it found?

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Are there any examples of elisions at the end of Iambic lines, and under what circumstances?

9. What is the quantity of a syllable consisting of a short vowel followed by a mute and liquid in Homer? what in tragic? what in Comic verse?

Are

Σούνιον ἄκρον Αθηνῶν. Nub. 400.

and αἶταρ, ὦ πάτερ ἡμέτερε Κρονίδη. Vesp. 650.

instances or exceptions to the general rule?

What is Dawes's Canon respecting a syllable in which a short vowel precedes one of the middle consonants, β, γ, δ, followed by any of the liquids except ρ? Are there any cases in which the rule is violated?

10. 21. οὐ γὰρ τάφου νῶν τῷ κασιγνήτῳ Κρέων,  
τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;

Explain the peculiarity here, and quote instances of a similar construction. Has it been imitated by any Latin poet?

Translate,

πολλαὶ γὰρ ἡμῶν, αἱ μὲν εἴσ' ἐπίφθονοι,  
αἱ δ' εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν.

Hec. 1167.

11. 25. ——— κατὰ χθόνος  
ἔκρυψε, τοῖς ἔνερθεν ἔντιμον νεκροῖς.

Explain this superstition, and illustrate it from Homer, or elsewhere.

12. 36. ——— φόνον προκεῖσθαι δημόλευστον.

Does death, by stoning, appear to have been a judicial punishment in the earlier times?

13. 41. συμπονήσεις.

What are the principal usages of συν in composition?

Translate and explain,

Αισχ. ἐβουλόμην μὲν ἂν οὐκ ἐρίζειν ἐνθάδε  
οὐκ ἐξ ἴσου γάρ ἐστιν ἀγὼν νῶν

Διον. ————— τί δαί;

Αισχ. ὅτι ἡ ποίησις οὐχὶ συντέθηκέ μοι  
τούτῳ δὲ συντέθηκεν, ὥστ' ἔξει λέγειν.

Ran. 868.

14. Explain the term δεξιόσειρος.

Translate and explain the following :

κεῖνος δ' ὑπ' αὐτὴν ἐσχάτην στήλην ἔχων  
ἔχριμπτ' αἰεὶ σύριγγα, δεξιὸν δ' ἀνελς  
σειραῖον ἵππον, εἰςγε τὸν προσκείμενον.

Electr. 712.

————· εἰδόμεαν —————  
———— πώλους

κέντρῳ θεινομένους· τοὺς  
μὲν μέσους, ζυγίους, λευ-  
κοστίκτῳ τριχὶ βαλιδύς·  
τοὺς δ' ἔξω, σειραφόρους,  
ἀντήρεις κάμπαῖσι δρόμων.

Iph. in Aul. 228.

15. 256. λεπτή δ', ἄγος φεύγοντος ὤς, ἐπὶ κόνις.

Explain this passage fully, and illustrate it from other authors.

16. 260. What cases are commonly used absolutely? To what may the nominative absolute usually be referred? What distinction is made by Elmsley between the genitive and the accusative absolute? What difference is there between the genitive absolute without and with ὥς? Is the accusative absolute ever found without this particle?

17. 263. ἡμῶν δ' ἄνθρωποι καὶ μύθρους αἶψιν χερσὶν &c.

Is there any mention in any other classical author of this superstition?

What is the story of the Phocæans alluded to by the Scholiast? Quote Horace's account of it.

18. 315. *τι δὲ ῥυθμίζεις.*

State Dawes's Canon respecting the prolongation of a short vowel before ρ. Show where it is erroneous, and give the correct one. Does the same rule obtain in Homeric verse?

19. 351. *ὑπάρξει* is quoted by Matthiæ as an instance of the future being used of things which naturally, or usually occur. Is there any other instance of the same tense being so used in this play? What tenses are usually thus employed? Show how this notion has been conveyed by any Latin authors.

20. 481. *ἀλλ' εἴτ' ἀδελφῆς, εἴθ' ὁμαιμονεστέρα  
τοῦ παντὸς ἡμῖν Ζηνὸς Εἰρκείου κυρεῖ*

Translate and explain this; as also the following passage:

*Ζεὺς δ' ἡμῖν πατρῷος οὐ καλεῖται, Εἰρκίος δὲ καὶ Φράτριος.*

Plat. Euthyd.

Who, according to Demosthenes and Plato, was the Θεὸς πατρῷος of the Athenians, and how does the latter account for the circumstance?

21. 505. *ὑπὶλλουσι.*

What is the original meaning of ἵλλω? What is its meaning here?

Translate,

*μὴ νῦν περὶ σαυτὸν ἵλλε τὴν γνώμην αἰεὶ,  
ἀλλ' ἀποχάλα τὴν φροντίδ' ἐς τὸν αἴερα.*

Nub. 761.

22. 606. *μαρμαρῶεσσαν.*

What is the original meaning of μαρμαίρω?

Translate,

*μαρμαρύγας θηεῖτο ποδῶν, θαύμαζε δὲ θυμῷ.*

23. 703. Give instances from this Play of transitions, from singular antecedent to plural relative, and the contrary.



24. 988. Translate,

ἀγνῶτ' ἀκούω φθόγγον ὀρνίθων κακῶ  
κλάζοντας οἴστρω καὶ βεβαρβαρωμένῳ

Mark any peculiarity in the construction, and explain βεβαρβαρωμένῳ. In what sense did the Greeks use the term βάρβαρος, and in opposition to what word?

Translate and explain the point of the following :

Istros, Hispanos, Massilienses, Illurios,  
Mare superum omne, Græciamque exoticam,  
Orasque Italicas omnes, qua adgreditur mare,  
Sumus circumvecti.

Plaut. Menæch.

25. 1025. κερδαίνεται, ἐμπολαῖτε τὸν πρὸς Σάρδεων  
ἤλεκτρον.

Between what metals does Homer place ἤλεκτρον? In what proportion, according to Pliny, were they mixed in order to produce it?

26. Translate and explain,

1051. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι  
τροχοὺς ἀμιλλητῆρας Ἡλίου τελαῶν.

27. 1107. What deities were celebrated in the Eleusinian mysteries; and under what characters? Quote the passage of Virgil on the subject.

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## EURIPIDIS ORESTES.

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TRIN. COLL. 1823.

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1. (1) WHERE was Euripides born, in what Olympiad, and year before Christ? Give an accurate rule, illustrated by examples, for converting dates before Christ into the corresponding period of Olympiads; and the contrary.

(2) Who was his philosophical preceptor? What other illustrious persons studied under the same master? Refer to some of the peculiar tenets in his writings, which he is supposed to have derived from this source. (Valcken. Diatrib. cap. 4. &c.)

2. How often, and at what times, did the tragic contests take place at Athens? With what pieces did they contend? Translate the following lines, and explain the last.

Οὐ γάρ με καὶ νῦν διαβαλεῖ Κλέων, ὅτι  
ξένων παρόντων τὴν πόλιν κακῶς λέγω·  
αὐτοῖ γὰρ ἐσμεν, δὴ πρὶ Ληναίῳ τ' ἀγῶν.

Aristoph. Acharn. 502—4.

3. Explain the parabasis of Comedy; and say in what manner Euripides is supposed to have supplied its place; referring to examples.

4. Translate the following passage, and explain the allusions to the writings of Euripides:

Εὐρ. Μεμνημένος νυν τῶν θεῶν, οὔ τις ὤμοσας,  
ἢ μὴν ἀπάξειν μ' οἴκαδ', αἰροῦ τοὺς φίλους.  
Διό. Ἢ γλῶττ' ὁμώμοκ', Αἰσχύλον δ' αἰρήσομαι.  
Εὐρ. Τί δέδρακας, ὦ μιαιώτατ' ἀνθρώπων; Διό. Ἐγώ;  
ἐκρνα νικᾶν Αἰσχύλον τῇ γὰρ οὐδ';  
Εὐρ. Αἰσχροστον ἔργον μ' ἐργασάμενος προσβλέπεις;  
Διό. Τί δ' αἰσχρὸν, ἦν μὴ τοῖς θεωμένοις δοκῇ;  
Εὐρ. ὦ σχέτλιε, περιόψει με δὴ τεθνηκότα;  
Διό. Τίς οἶδεν, εἰ τὸ ζῆν μὲν ἐστὶ κατθανεῖν,  
τὸ πνεῖν δὲ δειπνεῖν, καὶ τὸ καθεύδειν κώδιον;

Aristoph. Ran. 1517—26.

5. What stage of the Attic dialect was in use at Athens in the time of Euripides? How does his language vary from it, and why? Explain what is meant by the *middle* Attic, and how far it is a distinct branch from both Old and New.

6. Explain the principle of attraction between the relative and its antecedent. State the utmost extent to which it is carried; and produce instances of the more unusual cases.

7. An interchange of sense sometimes takes place between the different voices of verbs. State what tenses, in each respectively, most frequently change their sense, and how?

8. Translate, “ τὸ δρᾶμα τῶν ἐπὶ σκηνῆς εὐδοκιμούντων, χεীরιστον δὲ τοῖς ἡθεσι. Argum. in Orest. What are Aristotle’s rules respecting the ἡθῆ? Which of the characters of this play does he censure as faulty in this point, and on what ground?

9. (1) ἥς οὐκ ἂν ἄραιτ’ ἄχθος ἀνθρώπου φύσις. v. 3. Is this the proper quantity of ἄραιτο? Compare it with the use of the same or other tenses of the same verb in Attic or other writers.

(2) Give the metrical names of the following lines, explaining any anomalies:

(a) τίθετε, μὴ ψοφεῖτε, μηδ’ ἔστω κτύπος. v. 141.

(b) ὑπνοδότειρα τῶν πολυπόνων βροτῶν. v. 175.

(c) δρομάδες ὧ πτερόφοροι. v. 311.

(d) φοινία ψῆφος ἐν πόλει. v. 964.

(3) Mark the quantity of ποτνια, νέκυν, ἅπαν, λῖαν, λύω.

10. ὦ στέμματα ξήνας’ ἐπέκλωσεν θεὰ  
ἔριν, Θυέστη πόλεμον ὄντι συγγόνῳ  
θέσθαι. v. 12—4.

Translate this. Who is the θεά? Is there a propriety in the use of the middle verb, θέσθαι? Explain the χρυσείας ἔρις ἀγνός, v. 802.

11. Translate and explain the construction of,

πῶς, ὧ τάλαινα, σύ τε κασίγνητός τε σός  
τλήμων Ὀρέστης μητρὸς ὅδε φονεὺς ἔφυ; v. 73—4.  
Ἐλένη, τί σοι λέγοιμ’ ἂν, ἄγε παροῦσ’ ὀρᾶς,  
ἐν ξυμφοραῖσι τὸν Ἀγαμέμνωνος γόνον; v. 81—2.

12. ἅπανθ’ ὑπισχνου νερτέρων δωρήματα. v. 123.

Translate. What were these δωρήματα, and what their object? Compare the expression in this passage with other instances of the genitive expressing the object of an action or feeling. Give the

Translate ; explain and justify the government of *ξυμφορᾶς*. How does *εἶχετο* get the sense it bears here ? and how is *ἐχόμενος* used, with the same government, by Thucydides and others ?

19. *ἀνταποκτενεῖ*. v. 502. What is Dawes's metrical canon respecting the *soft mutes* ? Does it apply to this word ? And could the *ο* here be shortened ? Is the same law applicable to *μητέρα κτανών* ? v. 539.

20. Translate, *θυγάτηρ δ' ἐμὴ θανοῦσ' ἔπραξεν ἔνδिका*. v. 531. With what restriction is *πράσσω* used in this sense ? Is that restriction either really or apparently violated here ?

21. *ἔκκλητον Ἀργείων ὄχλον*. v. 604. What appears to have been the nature of the Argive government at this time ? How soon after did it undergo any change ? What particulars are known of it, as it existed in the time of Thucydides ?

22. *ἐκοῦσαν, οὐκ ἄκυσαν, ἐπισείσω πόλιν,  
σοὶ σῇ τ' ἀδελφῇ λεύσιμον δοῦναι δίκην*. v. 605—6.

“ *δοῦναι δίκην* . . . . . *hic rarissimo usu ponitur pro eodem prope, quod Latine dicitur *jus dare vel reddere*.”* Porson. Are there any instances found of this *rarissimus usus* ? How may the passage be construed without admitting it ? Produce examples of similar construction.

23. *Μενέλαε, σοὶ δὲ τάδε λέγω*. v. 614. In Porson's note on this passage, what is the canon laid down respecting the concurrence of *καὶ* . . . . . *δὲ* in the same sentence ? Is there any reason to question its accuracy, or to *restrict* its application ? Does Porson restrict it to any particular age, or kind, of writing ? Refer to instances in which it has been applied with apparent harshness.

24. . . . . *εἰ γὰρ ἀρσένων φόνος  
ἔσται γυναιξὶν ὅσιος, οὐ φθάνοιτ' ἔτ' ἂν  
θνήσκοντες, ἢ γυναιξὶ δουλεύειν χρεών*. v. 924—6.

Translate this accurately ; and produce examples from this play and others of a similar use of *φθάνω*.

25. Translate, *πῶς ἂν ξίφος νῶ ταῦτόν, εἰ θέμις, κτάνοι* ; v. 1050.

Quote instances of the same use of  $\pi\omega\varsigma$   $\acute{\alpha}\nu$ , and mention in what writers it is found.

26.  $\text{Μενέλεων δὲ τίσομαι}$ , v. 1169. Give the sense of  $\text{τίσομαι}$ , and show how it derives it from the active verb. Justify this sense by comparing it with the same idea expressed in different language; and justify the use of the accusative after it by pointing out a similar ellipsis in other verbs.

27.  $\left\{ \begin{array}{l} \acute{\alpha}\rho\alpha\acute{\rho}^{\cdot} \\ \acute{\alpha}\rho\alpha\rho\epsilon\nu^{\cdot} \end{array} \right\} \text{ἀνάγκης δ' εἰς ζύγον καθέσταμεν}$ . v. 1323. Which is the right reading, and why? What tense is it? What voice? What dialect? - What other instances of the same dialect in the Tragedians does Porson enumerate in his notes on this play?

28.  $\text{οὐκῶν}$ , v. 1623. What is the received opinion of grammarians on the different senses of this word? How is it controverted by Mr. Elmsley? How can you translate the following passage consistently with Mr. E.'s hypothesis?  $\text{οὐκῶν περὶ τούτων γε αὐτὸν ἀφίετε}$ . Demosth.  $\text{περὶ Παραπ.}$

29. Translate the following:

$\delta$  βούλομαι γὰρ ἡδὺ καὶ διὰ στόμα  
πτηνοῖσι μύθοις ἀδαπάνως τέρψαι φρένα. v. 1173—4.

..... Ὅρ.  $\text{πειθ' ἐς Ἀργεῖας μολῶν}$ ,

Με.  $\text{πειθὼ τίν'}$ ; Ὅρ.  $\text{ἡμᾶς μὴ θανεῖν αἰτοῦ πόλιν}$ . v. 1626—7.

30. Give the meaning and derivation of the following words:  $\text{ὀχμάξεις}$ ,  $\text{ἐξαμιλλῶνται}$  (in  $\text{τόνδ' ἐξαμ. φόβῳ}$ ),  $\text{πρωτόλεια}$  ( $\text{γυνάτων πρωτ.}$ )  $\text{ἀνεχόρευε}$ , ( $\text{οὐκ ἂν με μισῶν ἀνεχ. Ἐριννύσιν}$ )  $\text{ὑποστέλλει}$  ( $\text{οὐκ ὑποσ. λόγῳ}$ ),  $\text{πάρεργον}$ ,  $\text{ἀπέδοτο}$  (different senses),  $\text{πρόσαντες}$ ,  $\text{νωχελῆ}$ ,  $\text{παφάσειρος}$ .

31. What was the object probably aimed at by Euripides in the character of the *Phrygian*? What similar instances are found in the Tragedians? Is there any thing like it in Homer?

# IPHIGENIA IN TAURIS.

TRINITY COLLEGE. 1826.

- I. (1) Give the dates of the birth and death of Euripides.  
(2) Mention the leading events in the History of Greece which took place during his life-time.

(3) Translate: "Ἡρξάτο δὲ (ὁ Εὐριπίδης) διδάσκειν ἐπὶ Καλλίου ἄρχοντος, κατὰ Ολυμπιάδα ὀγδοηκοστήν πρώτην· πρῶτον δὲ ἐδίδαξε τὰς Πελιάδας, ὅτε καὶ τρίτος ἐγένετο. τὰ πάντα δ' ἦν αὐτῷ δράματα ἑβ. σώζεται δὲ ὅη. τούτων νοθεύεται τρία.

- (4) In one of Aristophanes's plays, a woman says of Euripides,

ἄγρια γὰρ ἡμᾶς, ὦ γυναῖκες, δρᾷ κακὰ,  
ἅτ' ἐν ἀγρίοισι τοῖς λαχάνοις αὐτὸς τραφεῖς.

Translate these lines, and explain the allusions contained in them.

Translate the following lines (*Aristoph. Ran.* 945.):

Εὐριπίδης. εἴτ' οὐκ ἐλήρουν ὅ τι τύχοιμ' οὐδ' ἐμπεσὼν ἔφυγον,  
ἀλλ' οὐξιώων πρῶτιστα μὲν μοι τὸ γένος εἶπεν  
εὐθὺς  
τοῦ δράματος.

the practice here referred to exemplified in the Iphigenia in Tauris?  
mention any reasons that have been given in explanation  
reference of it.

, and

(4) What other remarks are made upon Euripides's prologues, in the same play of Aristophanes?

(5) Translate the following lines (*Ran.* 1227.):

Διώνυσος. ὦ δαιμόνι' ἀνδρῶν, ἀποπρίω τὴν λήκυθον,  
ἵνα μὴ διακναίσῃ τοὺς προλόγους ἡμῶν.

Εὐριπίδης. τὸ τί;

ἐγὼ πρίωμαι τῷδ' ;

Δι. εἰ μὴ πείθῃ γ' ἐμοί.

Ευ. οὐ δῆτ', ἐπεὶ πολλοὺς προλόγους ἔξω λέγειν,  
ἵν' οὗτος οὐχ ἔξεί πρόσαψαι λήκυθον.

\* Πελοψ ὁ Τανταλειος εἰς Πισαν μολων  
Θοαισιν ἵπποις—

Αἴσχυλος. ληκύθειον ἀπώλεσεν

Δι. ὁρᾷς, προσῆψεν αὐθις αὐτὴν τὴν λήκυθον—

\* (6) From what play of Euripides is this line quoted?

III. (1) On what public occasions did the Dramatic contests take place at Athens?

(2) Explain the expressions χορηγεῖν, χόρον διδόναι, χορὸν διδάσκειν, κορυφαῖος, τετραλογία, περιπέτεια, ἀναγνώρισις.

(3) Give some account of the improvements introduced by Æschylus into Tragic representations. Did Phrynichus write before or after him?

(4) Mention one or two of the most striking particulars in which the costume of Greek Tragic actors differed from that used in modern times.

(5) To what sort of chorus, and to what period of time do Horace refer, when he says

“ ——— chorusque

Turpiter obicit, sublato jure nocendi.”

(6) What difference has been observed between the general character of the Choric Odes of Euripides, and those of the preceding Tragœdians?

IV. (1) v. 30. Ταύρον χθόνα. 410. Φινείδας ἀκτάς. 422. λευκὰν ἀκτὰν—Ἀχιλλῆος δρόμους.

Explain the position of each of the above places, by drawing a map.

(2) Translate the following passage from Strabo (VII. p. 307.)

Εἴτ' ὁ Ἀχιλλεῖος δρόμος, ἀλιτενῆς χερρόνησος· ἔστι γὰρ ταινία τις, ὅσον χιλίων σταδίων μῆκος ἐπὶ τὴν ἑω· πλάτος δὲ τὸ μέγιστον, δυοῖν σταδίων· ἐλάχιστον, τεσσάρων πλέθρων.

(3) Translate the following from Herodotus (IV. 99.)

Καὶ παραπλήσια ταύτῃ καὶ οἱ Ταῦροι νέμονται τῆς Σκυθικῆς, ὡς εἰ τῆς Ἀττικῆς ἄλλο ἔθνος καὶ μὴ Ἀθηναῖοι νεμοίατο τὸν γουνὸν τὸν Σουνιακὸν, μᾶλλον ἐς τὸν πόντον τὴν ἄκρην ἀνέχοντα, τὸν ἀπὸ Θορικοῦ μέχρι Ἀναφλύστου δήμου· λέγω δὲ, ὡς εἶναι ταῦτα σμικρὰ μεγάλοισι συμβαλέειν.

V. 494. OP. τὸ κλεινὸν Ἄργος πατρίδ' ἐμὴν ἐπεύχομαι.

IF. πρὸς θεῶν, ἀληθῶς, ὦ ξέν', εἰ κεῖθεν γεγώς;

OP. ἐκ τῶν Μυκηνῶν, αἱ ποτ' ἦσαν ὀλβιαί.

(1) How are the statements made in the first and last of these lines to be reconciled?

(2) What is the meaning of the expression *Κυκλαπίδες ἐστίαι*, applied to Mycenæ, v. 825? Give some account of the persons alluded to in this expression, their works, and style of architecture.

(3) When, and by whom, was Mycenæ destroyed?

VI. 795. OP. Ἀτρέως Θυέστου τ' οἶσθα γενομένην ἔριν;

IF. Ἦκουσα, χρυσῆς ἀρνὸς ἡνίκ' ἦν περι.

(1) What is the story here alluded to?

(2) Give the full meaning of the expression *ἦκουσα ἡνίκα*—

(3) How is the word *περι*, to be accented in this place, and why?



## VII.

913. ἀνωνύμοις Θεαῖς.

- (1) Explain this appellation, and give some account of the names, attributes, and offices assigned to these deities in the writings of the Tragedians and of the reverence described to have been paid to them, referring to any particular plays or passages that you may recollect on the subject.
- (2) How many of them were there according to the commonly received account? Can you infer from any passage in this play whether Euripides agreed with that account of their number or not?

## VIII. (1) Translate (v. 914.)

ἔστιν γὰρ δόσια ψῆφος, ἣν Ἄρει ποτὲ  
 Σεὺς εἶσατ' ἐκ τοῦ δὴ χερῶν μιάσματος.

- (2) What Institution is here referred to?
- (3) What is the circumstance alluded to respecting Mars?
- (4) What account does Æschylus give of the origin of this Institution and of its name?
- (5) Whom does he represent to have sat as judges in the case of Orestes? What tradition on this point is mentioned by Demosthenes?
- (6) What were the results of the proceedings to Orestes and to his adversaries, according to Æschylus? What according to Euripides?
- (7) State briefly the power intrusted to this Court by Solon. Of whom was it composed?
- (8) When and by whom were its powers first diminished?
- (9) What particular crimes does Demosthenes say had always remained under its sole cognizance? State very briefly the forms and ceremonies which he describes to have been observed in it.

- (10) Translate ἐνταυθοῖ μόνον οὐδεὶς πώποτε οὔτε φεύγων ἀλούς, οὔτε διώκων ἡττηθεὶς, ἐξήλεγξεν ὡς ἀδίκως ἐδικάσθη τὰ κριθέντα.

IX. 927. κλύω δ' Ἀθηναίοισι τὰμὰ δυστυχῇ  
τελετὴν γενέσθαι, καὶ τὸν νόμον μένειν,  
χοῆρες ἄγγος Παλλάδος τιμᾶν λεών.

(1) Translate these lines.

(2) What was the name and what the distinguishing ceremony of the festival here alluded to? At what time of the year was it celebrated?

(3) v. 39. κατάρχομαι μὲν, σφάγια δ' ἄλλοισιν μέλει.

Explain the rites denoted by the word κατάρχομαι. Illustrate them by reference to passages in this play and elsewhere.

X. 1099. λιπαρὰν—Ἀθηναίων ἐπὶ γᾶν.

(1) Translate the following lines from Aristophanes (*Acharn.* 633.)

φησὶν δ' εἶναι πολλῶν ἀγαθῶν ἄξιός ὑμῖν ὁ ποιητής.  
παύσας ὑμᾶς ξενικοῖσι λόγοις μὴ λῖαν ἐξαπατᾶσθαι,  
μήτ' ἡδεσθαι θωπευομένους, μήτ' εἶναι χαυνοπολίτας.  
πρότερον δ' ὑμᾶς ἀπὸ τῶν πόλεων οἱ πρέσβεις ἐξαπατῶντες  
πρῶτον μὲν ἰοστεφάνους ἐκάλουν· καίπειδ' ἐπὶ τοῦτο τις εἴποι,  
εὐθύς διὰ τοὺς στεφάνους ἐπ' ἄκρων τῶν πυγιδίων ἐκάθησθε·  
εἰ δέ τις ὑμᾶς ὑποθωπεύσας, λιπαρὰς καλέσειεν Ἀθήνας,  
εὗρετο πᾶν ἄνδρα διὰ τὰς λιπαρὰς, ἀφυῶν τιμὴν περιάψας.

(2) What poet and what circumstances respecting him are more particularly referred to in these lines?

XI. Sophocl. *Ajac.* 172. Ἡ ῥά σε Ταυροπόλα Διὸς Ἀρτεμις—  
ὤρμασε.

(1) What derivation does Euripides assign in this play for the title given to Diana in the above line.

(2) Mention any places where she was worshipped under that title or any similar appellation.

- (3) What remarkable custom at Sparta is said to have been derived from the rites of the Tauric Deity? How did it thence originate?

XII. v. 1428. σὲ δ' ἄμφι σεμνὰς, Ἰφιγένεια, κλίμακας  
 Βραυρωνίας, δεῖ τῇσδε κληδουχεῖν Θεᾶς·  
 οὐ καὶ τεθάψει κατθανοῦσα, καὶ πέπλων  
 ἄγαλμά σοι θήσουσιν εὐπῆνους ὑφὰς,  
 ἃς ἂν γυναῖκες ἐν τόκοις ψυχόρραγεῖς  
 λείπωσ' ἐν οἴκοις.

- (1) Translate these lines.
- (2) Is Iphigenia mentioned by Homer?
- (3) What circumstances does he relate to have taken place at Aulis?
- (4) Mention any other account of proceedings at Aulis given by a poet earlier than Euripides.
- (5) What became of Iphigenia at last, according to Hesiod?
- (6) What account does Herodotus give of honours paid to her?
- (7) Mention any instances from other writers of similar honours offered to her.
- (8) When and by whom was the image of the Goddess removed from Brauron?

XIII. 1177. ΙΦ. καὶ πόλει πέμψον τιν' ὅστις σημανεῖ— ΘΟ. ποίας τύχας;

ΙΦ. ἐν δόμοις μίμνειν ἅπαντας. ΘΟ. μὴ συναντῶεν φόνῳ;

ΙΦ. μυσαρὰ γὰρ τὰ τοιάδ' ἐστί· ΘΟ. στεῖχε, καὶ σήμαινε σὺ—

ΙΦ. μηδέν' εἰς ὄψιν πελάζειν. ΘΟ. εὖ γε κηδεύεις πόλιν.

1181. ΙΦ. καὶ φίλων γ' οὐδεὶς μάλιστα. ΘΟ. τοῦτ' ἔλεξας εἰς ἐμέ·

ΙΦ. σὺ δὲ μένων αὐτοῦ πρὸ ναῶν, τῇ θεῷ— ΘΟ. τί  
χρῆμα ὄρω;

ΙΦ. ἄγνισον πυρσῷ μέλαθρον. ΘΟ. καθαρὸν ὡς μόλης  
πάλιν;

- (1) Translate these lines.
- (2) In what metre are they? What are its laws?
- (3) In the last line, do you prefer μόλης or μόλοις? Give the reason of your preference.
- (4) In v. 1178 what appears to be the precise force of συναν-  
τῶεν, as distinguished from συναντῶσιν, which it has been  
proposed to introduce?
- (5) In v. 1181 some supply the first sentence thus: οὐδείς  
(πελαζέτω): Why is this wrong? What other explana-  
tions have been proposed?
- (6) ἄγνισον πυρσῷ μέλαθρον. Mention any other instances of  
a similar rite of purification. How does Ulysses purify  
his house in the Odyssey?

XIV. (1) Distinguish between ποῦ and ποῖ, ὅπου and ὅποι, οὐ and  
οἶ, and explain the force of these particles in each of the  
following passages—

v. 113. ὦρα δέ γ' εἴσω τριγλύφων, ὅποι κενὸν,  
δέμας καθεῖναι.

118. χωρεῖν χρεῶν  
ὅποι χθονὸς κρύψαντε λήσομεν δέμας.

348. τὴν ἐνθάδ' Αὐλιν ἀντιθεῖσα τῆς ἐκῆι,  
οἷ μ' ὥστε μόσχον Δαναΐδαι χειρούμενοι  
ἔσφαζον—

- (2) From what verbs and in what tenses are καθεῖσαν, ῥει  
(what is there peculiar in the use of this latter form, and  
of ῥια?) ἴπωσαν.
- (3) Explain the meaning and derivation of the words τηλό-  
γετος, πελώριος, γυάλον, ζάθεος, μέροπες, ἀπενάσσατο.  
Quote instances of the use of any of them in Homer.

Translate closely the following passages, and explain any peculiarities in the construction.

- (4) v. 406. γνώμα δ' οἷς μὲν ἄκαιρος ὄλ-  
βου, τοῖς δ' εἰς μέσον ἤκει.
- (5) v. 437. καὶ γὰρ ὄνειρασι συμβαίην  
οἴκοις πόλει τε πατρί-  
α τεργνῶν ὕμνων ἀπολαύ-  
ειν, κοινὰν χάριν ὄλβω.
- (6) v. 864. τίς ἄν οὖν τάδ' ἄν ἡ θεὸς ἡ βροτὸς, ἡ  
τι τῶν ἀδοκῆτων  
πόρον ἄπορον ἐξανύσας,  
δυοῖν τοῖν μόνοιιν Ἀτρεΐδαϊν φανεῖ  
κακῶν ἔκλυσιν ;
- (7) v. 901. ταῦτ' ἄρ' ἐπ' ἀκταῖς κἀνθάδ' ἡγγέλης μανείς.
- (8) v. 235. οὐκ ἄν φθάνοις ἄν εὐτρεπῇ ποιουμένη ;
- Heraclid. 721. φθάνοις δ' ἄν οὐκ ἄν τοῖσδε συγκρούπτων δέμας.
- (9) v. 1171. οἶσθα νῦν ἃ μοι γενέσθω ;  
742. ἀλλ' οἶσθ' ὃ δράσω ;
- Hecub. 225. οἶσθ' οὖν ὃ δρᾶσον ;

XV. (1) v. 54. τιμῶσ' ὕδραινόν αὐτόν, ὡς θανούμενον. al.  
ὕδραίνειν—

Why is this latter reading preferable ?

- (2) v. 325. ἐς χέρνιβας τε καὶ σφαγεῖ' ἔπεμπε σοι.  
al. ὡς χέρνιβας τε καὶ σφάγι' ἐξέπεμπε σοι.

What reasons are assigned in favour of the former reading ?

- (3) v. 808. ἐκτήσαθ' Ἰπποδάμειαν, Οἰνόμαον κτανὼν—

What peculiarities are there in the metre of this line, and on what grounds are they admitted ?

XVI. v. 1063. φοίνικα θ' ἀβροκόμαν  
δάφναν τ' εὐεργέα καὶ  
γλαυκάς θαλλὸν ἱερὸν ἐλαί-

ας, Λατοῦς ὠδῖνα φίλαν,  
λίμναν θ' εἰλίσσουσαν ὕδωρ  
κύκνειον—

- (1) Translate these lines.
- (2) What places, event, and circumstances are here alluded to?
- (3) Can you refer to any description similar to this, from Euripides or any other Greek poet?



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*For* Œsop, p. 4, *read* Æsop.  
*For* Θίσπις, p. 106, *read* Θισπις.  
*For* suppositious, p. 107, *read* supposititious.  
*For* Ignifier, p. 115, *read* Ignifer.  
*For* Thesmophorizousæ and Ecclesiazousæ, p. 153 and elsewhere, *read* Thesmophorizansæ and Ecclesiazansæ.  
*For* Lysistrate, p. 175, *read* Lysistrata.  
*For* ἰθρουν· ἐξέπιπτιως, p. 219, *read* ἰθίωρουν· ἐξέπιπτις.  
*For* Scoliaſt, p. 341, *read* Scholiaſt.  
*For* Tetrameter, p. 385, *read* Trimeter.

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